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True Connoisseurship

THE COLLECTION OF EZRA & CECILE ZILKHA

NEW YORK | 20 NOVEMBER 2020

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True Connoisseurship

THE COLLECTION OF EZRA & CECILE ZILKHA

AUCTION IN NEW YORK
20 NOVEMBER 2020
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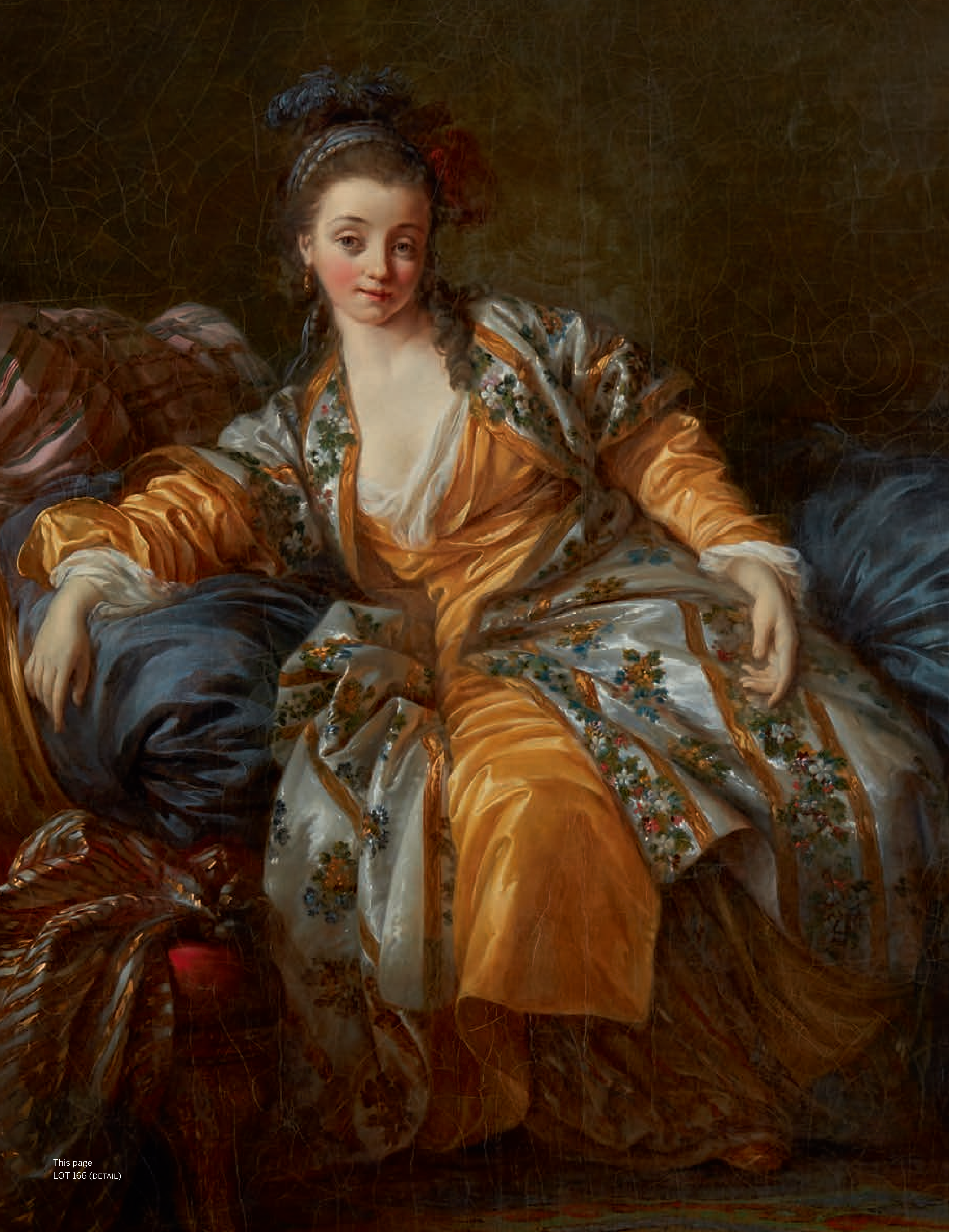

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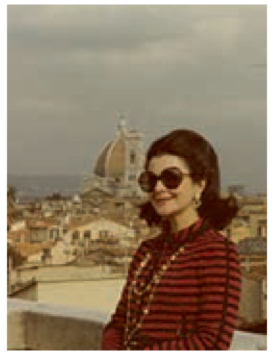
> “I often joke that during my lifetime I have gone from the Persian carpet culture to the Louis Quinze culture. And yet I have always clung with pride to the best that the culture of my birth gave me – as well as the best I could absorb from Europe and America.”
>
> — Ezra Zilkha

Ezra and Cecile Zilkha came to New York from a vastly different part of the world. In time, they became transforming engines in the city’s cultural, business and social scene. The Zilkhas originated in the Middle East; Ezra often characterized himself as a Babylonian. Ezra was born in Iraq In 1925. Cecile was born in Iran. The Zilkhas were renowned bankers. Khedouri Zilkha and his four sons established the first branch banking network in the Middle East with correspondents throughout Europe and in parts of Latin America and Asia. Their sterling reputation afforded them respect and recognition from all religious groups in the region and allowed the family to thrive. Kings, diplomats and generals sought their counsel. An April 17, 1955 article in the New York Times stated that the “One room Baghdad bank became a world-wide family financing empire…unmatched since Amschel Rothschild and his five sons built their organization.” Part of their success was a familiarity with languages which provided entrée to the powerful, influential and wealthy that visited from around the world.

World War II brought much change. The Zilkhas established a beach-head in New York and Ezra completed his studies at The Hill School and Wesleyan University. The end of the war ushered in nationalistic movements that disrupted life in the Middle East. The Zilkhas were prominent leaders and natural targets. Between 1950 and 1956 the family’s assets in Iraq, Syria and Egypt were seized. The palatial houses, the ability to influence events in the region dissipated overnight. Khedouri Zilkha, the guide and figurehead, passed away in 1956, leaving the hard task of rebuilding in the West to his three younger sons (Abdullah had left the business to strike out on his own). Selim left the business in 1960 to start Mothercare, Maurice passed away in 1964, and Ezra remained to take the helm of the banking business started by his father. For the Zilkhas, giving up was never an option. His children have said: “our father always encouraged us to pursue whatever we wanted, to never give up, and to do it better than anyone else”



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Ezra and Cecile recognized that languages allowed them fluidity, the ability to move seamlessly between the US and Europe. They insisted that their children become fluent in French. All went to the Lycée Français de New York; Ezra became instrumental in the expansion of the school, for which he was recognized with the French government's *Légion d'Honneur*. The French government subsequently recognized him further to become *Commandeur* for his invaluable contribution to business exchanges between France and the United States.

During this time Ezra's efforts to rebuild the family banking business were gaining traction, both in the US and in Europe. An article in an influential French business magazine pegged the Zilkhas as "The Rothschilds of the Orient."

One of Ezra's greatest assets was Cecile. She was tireless at entertaining his business associates and their spouses. She expanded his already broad list of friends and contacts. Her facility with seven languages opened a world of international diplomats, artists, politicians and businessmen to their frequent dinner parties. Cecile's charitable nature made her an active fundraiser for among others, the Hospital for Special Surgery, and she became sought after for her "can do" approach. The Metropolitan Opera named her its vice-chair. Cecile understood how underfunded the opera was and how corporate sponsorship was the only way it could receive the recognition a New York based cultural institution deserved, thus establishing the annual "onstage at the Met" galas. She was able to convince Texaco to become involved in underwriting the event which eventually allowed it to be considered one of the leading opera houses of the world.

The time the Zilkhas spent in France gave them a taste for the French *art de vivre*. The Paris apartment, designed by Gerard Gallet, was stunning as it melded contemporary masters like Warhol, Gottlieb and DuBuffet along with museum quality Boulle furniture and 19th century chandeliers. It was in fact featured in *L'Oeil* magazine.

Z

Cecile and Ezra entertained in all three of their homes in New York, Paris and Southampton. To give a few highlights:

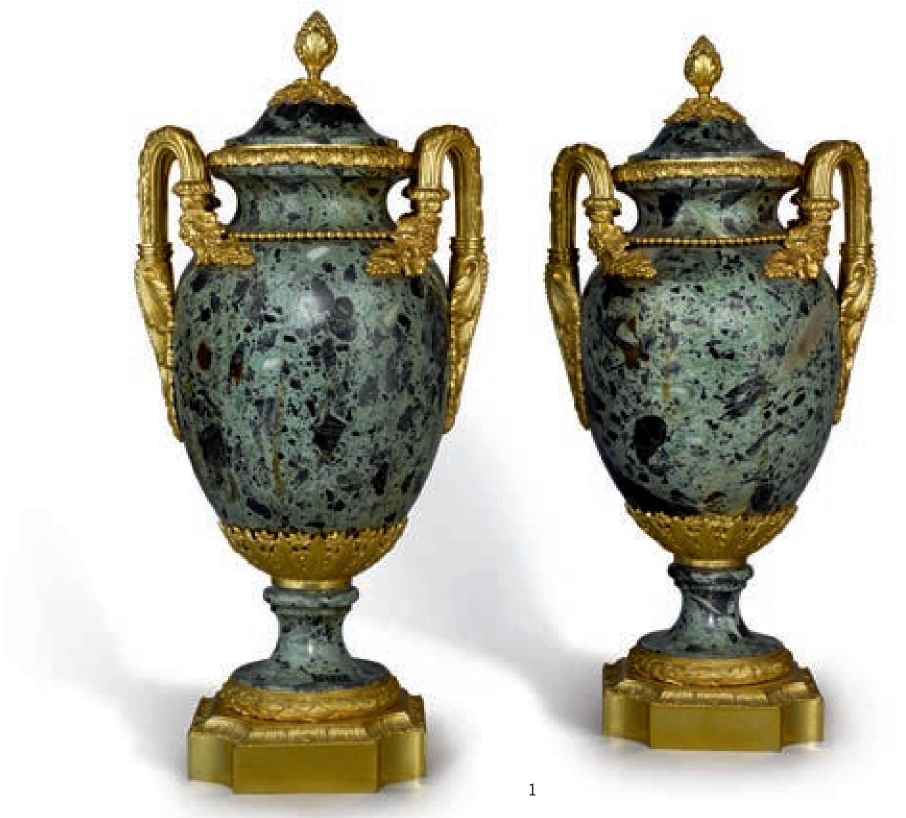
In Paris, they invited the entire *corps de ballet* of the ABT after their gala performance. Their children remember learning about foot care when half of one's life is spent on one's toes. On another evening, Mme. Mitterand would have drinks with some of France's old aristocratic scions, blending the old with the new.

In Southampton, Margaret Thatcher, Ronald Reagan, the Sadats, the Chiracs, the Pompidous, and the Mulroneys, among many others, had a wonderful time. So did the numerous secret service agents who enjoyed protecting them. New York's political elite, including many mayors of the city, and governors attended beautiful summer evenings overlooking Lake Agawam, along with Southampton's old line families.

New York, of course, was the "headquarters". One of the grandest evenings was the 100th birthday party they gave for Brooke Astor, with the likes of Mayors Bloomberg and Giuliani, Barbara Walters, the Shabanou, Henry Kissinger, Alan Greenspan, and many of the shakers and movers of the day.

When Ezra passed, his building staff spoke about the glory days when police and secret service were often stationed downstairs to protect the guests going to the 8th floor, but they especially lamented the passing of the finest, most human, polite and generous couple they had encountered.

This in fact is the real essence of the couple. They were glorious, successful, powerful, but they were also human, and enjoyed the privacy of family. This is reflected in the choice of pieces that Cecile curated. Each piece required the approval of Ezra before a purchase was made. This is a collection built by a couple with many talents, but with a deep sense of who they were.



1

1

A PAIR OF LOUIS XVI STYLE ORMOLU-MOUNTED VERDE ANTICO MARBLE VASES

each with domed lid with ormolu finial, baluster-shaped body flanked by fluted and leaf-cast handles above a circular socle and square base
height 18¼ in.; width 10 in.; 46 cm; 25 cm

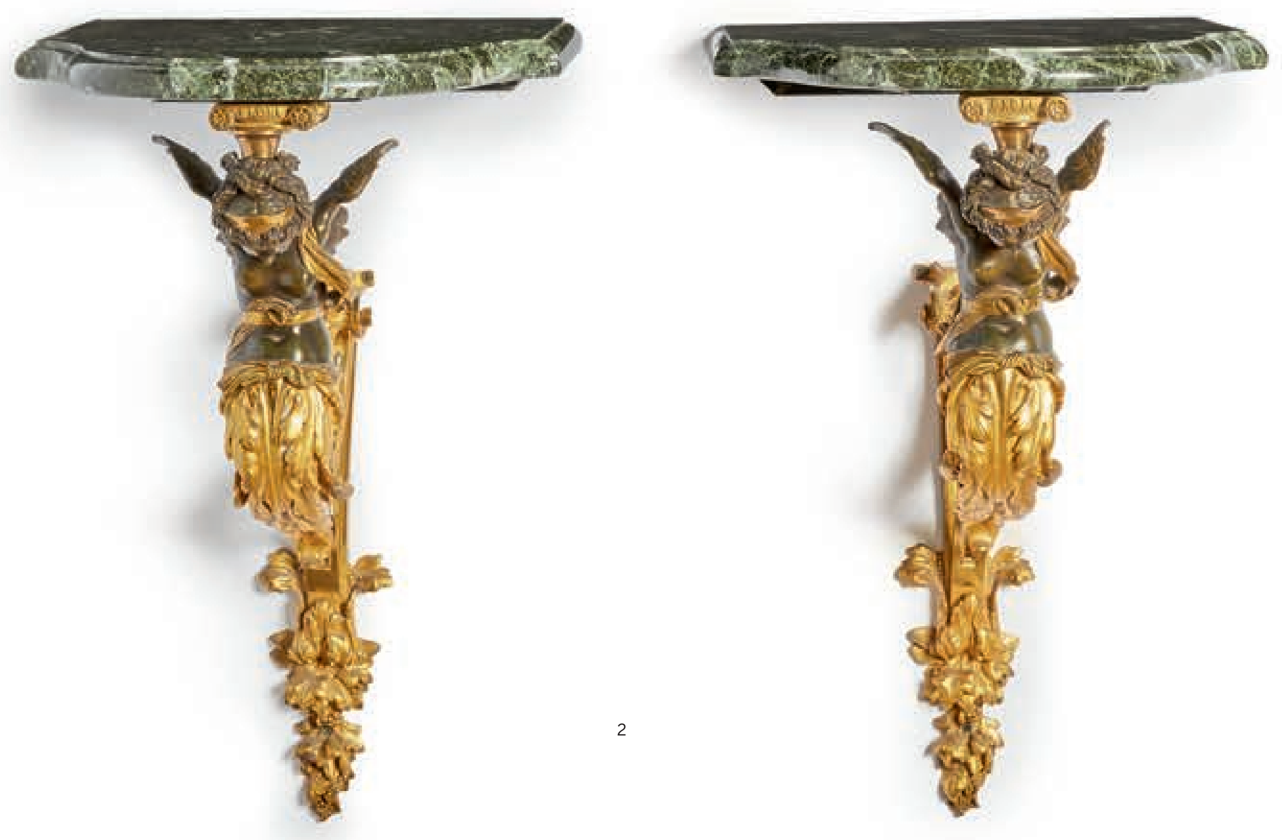
$ 5,000-8,000

2

A PAIR OF NAPOLEON III GILT AND PATINATED-BRONZE CONSOLES, THIRD QUARTER 19TH CENTURY

each with a molded bow-fronted *verde antico* marble top above a scrolled ormolu and patinated-bronze console in the form of a winged female figure
height 25 in.; 63 cm

$ 4,000-6,000



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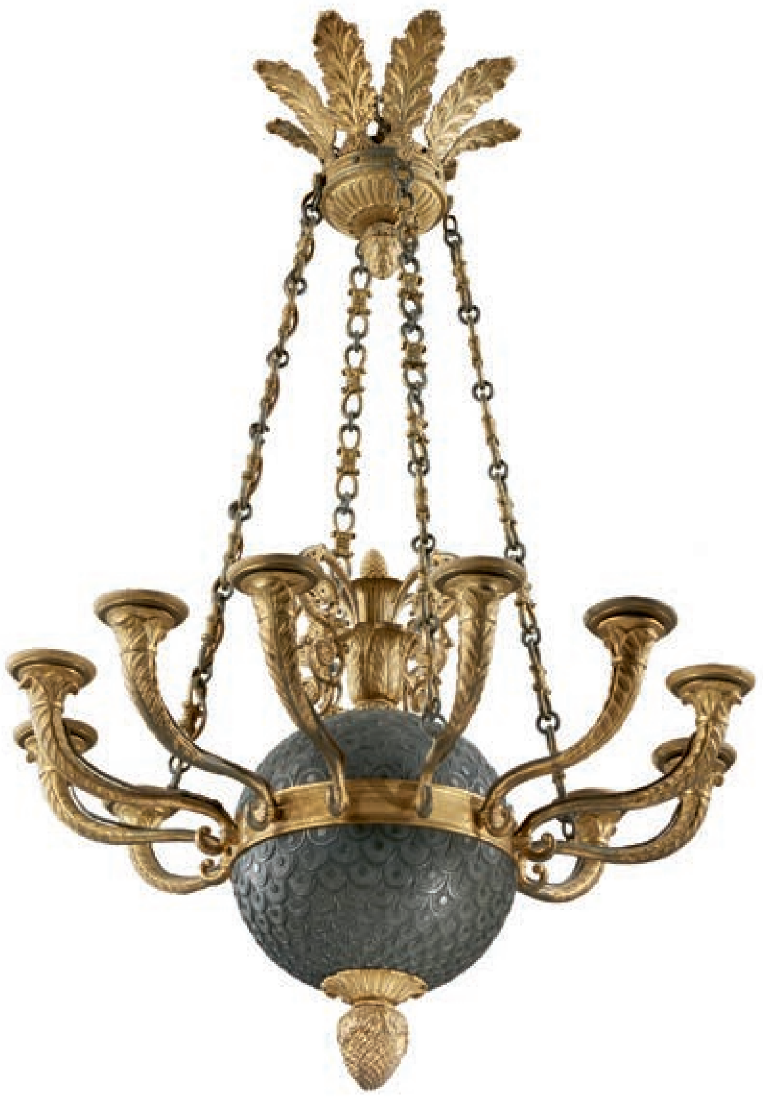


3

3

AN EMPIRE GILT AND PATINATED-BRONZE TWELVE-LIGHT CHANDELIER, EARLY 19TH CENTURY

the imbricated ball with scrolled arms and foliate corona
height 38 in.; 96 cm

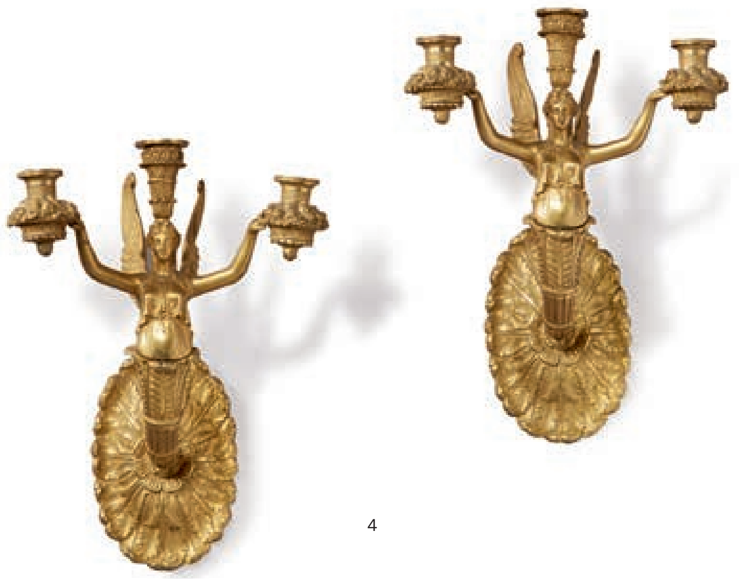
$ 6,000-10,000

4

A PAIR OF EMPIRE GILT BRONZE THREE-LIGHT WALL LIGHTS, FIRST QUARTER 19TH CENTURY

height 24½ in.; width 11½ in.; 62 cm; 29 cm

$ 4,000-6,000



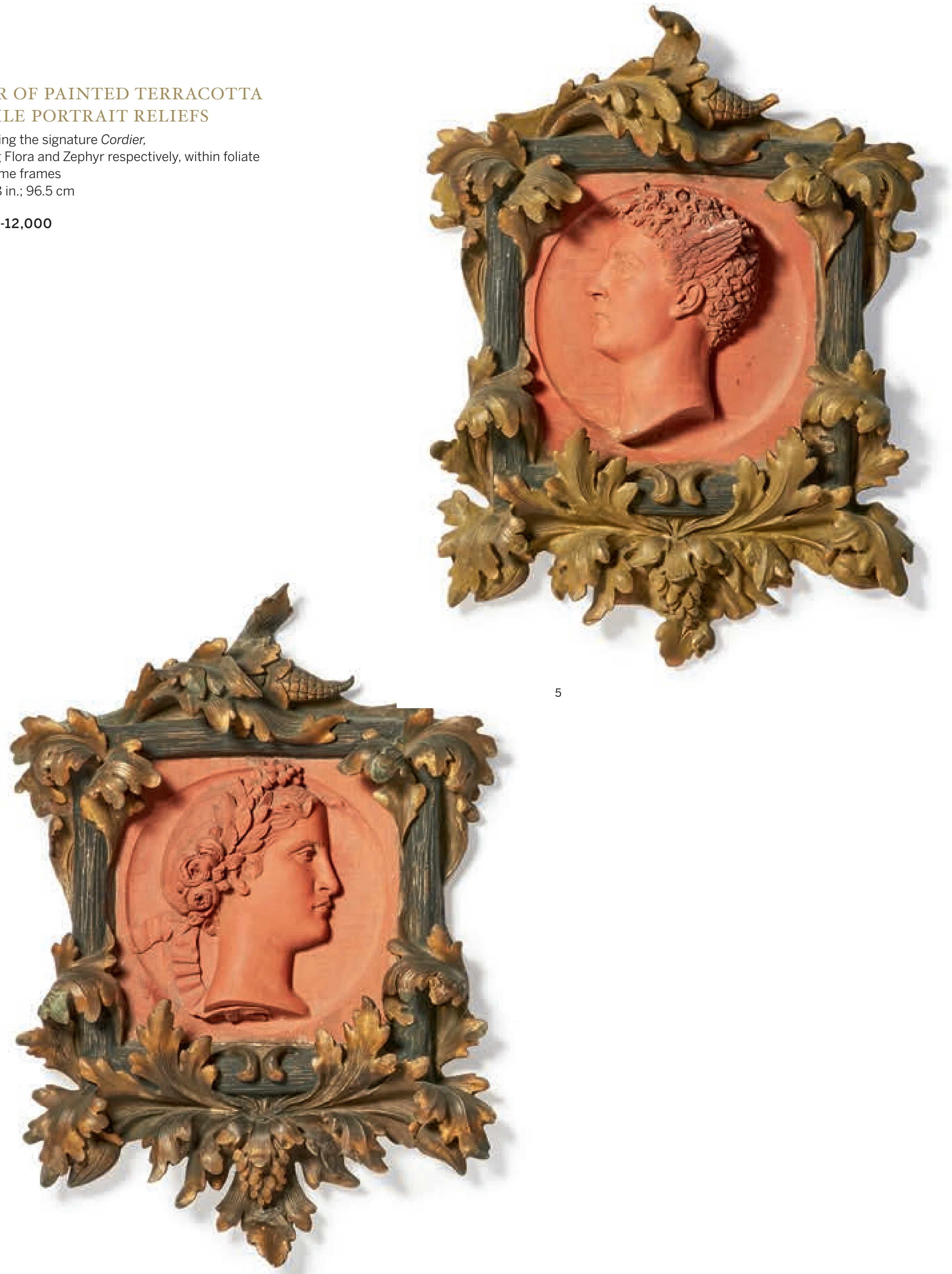
4

5

A PAIR OF PAINTED TERRACOTTA PROFILE PORTRAIT RELIEFS

one bearing the signature *Cordier*,
depicting Flora and Zephyr respectively, within foliate polychrome frames
height 38 in.; 96.5 cm

$ 8,000-12,000



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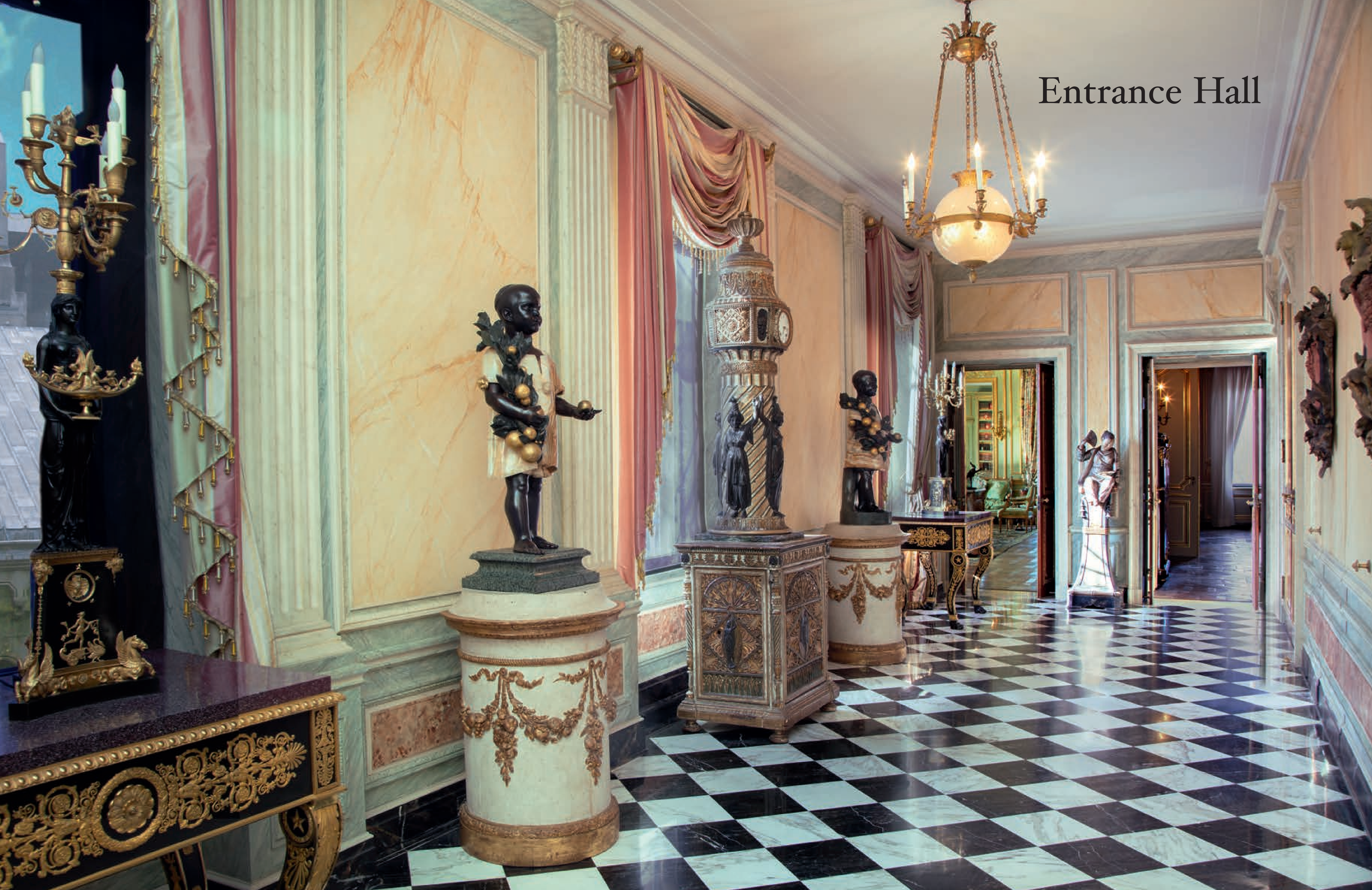
Entrance Hall



6

A PAIR OF EMPIRE GILT AND PATINATED-BRONZE SIX-LIGHT CANDELABRA IN THE MANNER OF GALLE, CIRCA 1805

height 48 in.; width of base 12 ½ in.; 102 cm; 32 cm

$ 50,000-80,000

PROVENANCE

Partridge Fine Arts, London 2005

The present candelabra are striking both for their quality and for the originality of their design, with finely modelled female figures and ewer-shaped nozzles. Paired with an exquisite chiselling and gilding applied to an ornamentation imbued with neoclassicism, these candelabra epitomize the casting, chasing and gilding skills attained by French *bronziers* such as Claude Galle and Pierre-Philippe Thomire, in the early 19th century.

This pair belongs to a group of similar candelabra that appear to have been executed by the same hand, or at the very least after the same model:

- a pair from the Marcel collection, illustrated in S. Chadenet, *Les styles Empire & Restauration*, Paris, p. 25, fig. 2.

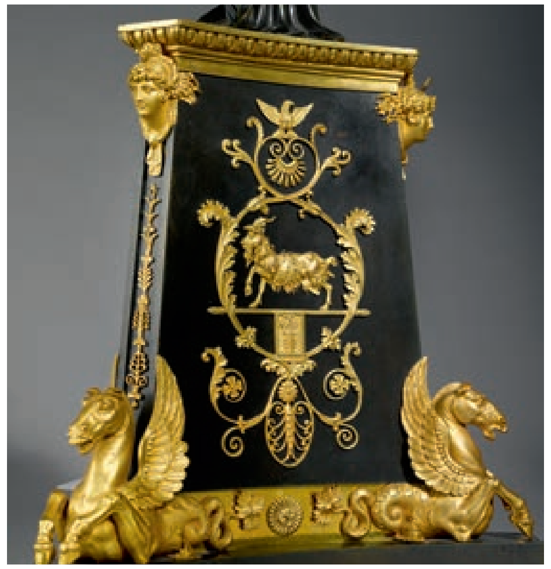
- a pair, entirely in gilt-bronze, illustrated in G. and R. Wannenes, *Les bronzes ornementaux et les objets montés de Louis XIV à Napoléon III*, Milan 2004, p.387, sold at Sotheby's New York, 31 March 1990, lot 66.

- two pairs are recorded from the Collection of Monsieur et Madame Juan Guillermo de Beistegui, Paris, sold at Christie's Paris, 10 September 2018, lot 46.

- a pair from the collection of Ricardo do Espirito Santo Silva offered at Christie's London, *Classic Art: Antiquity to 20th Century*, 29 July 2020, lot 47.

The design for this group displaying a profusion of Empire ornament was evidently inspired by the Antique, popularised in Percier and Fontaine's *Recueil de Décorations Intérieures* (1801). For example, the base of these candelabra draws inspiration from plate 69 which features winged horses and a base with masks at each corner, terminating with a chute and a winged animal. Interestingly, an Empire candelabra with identical nozzles in the shape of neoclassical ewers is illustrated in H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, Vol. 1, 1986, p. 392, fig. 5.17.8.

The decorative and qualitative elements of these candelabra may be associated with the work of the celebrated French *bronzier*, Claude Galle. First, the scale, ingenuity of design, finesse of execution and richness of the gilding relates to a set of four gilt-bronze candelabra sold Sotheby's London, *Treasures*, 4 July 2012, lot XXXVIII. The headdresses for example are of the same quality and style as the present pair. Galle's work is also no stranger to palmettes and finely stylised acanthus leaves issued from branches, as displayed on numerous ewers attributed to Galle, for example, H. Ottomeyer and P. Pröschel, *op.cit.*, Vol. 1, 1986, p. 392, figs. 5.12.6 and 5.12.9. Finely chiselled foliate scrolls and tripartite palmettes are distinguished on a pair of candelabra attributed to Galle, sold Christie's London, *The Exceptional Sale*, 10 July 2014, lot 8. Winged horses and the figures held in the hands of the female figure are related to those on a pair of ewers attributed to Galle and offered at Christie's New York, *The Exceptional Sale*, 28 April 2017, lot 20.



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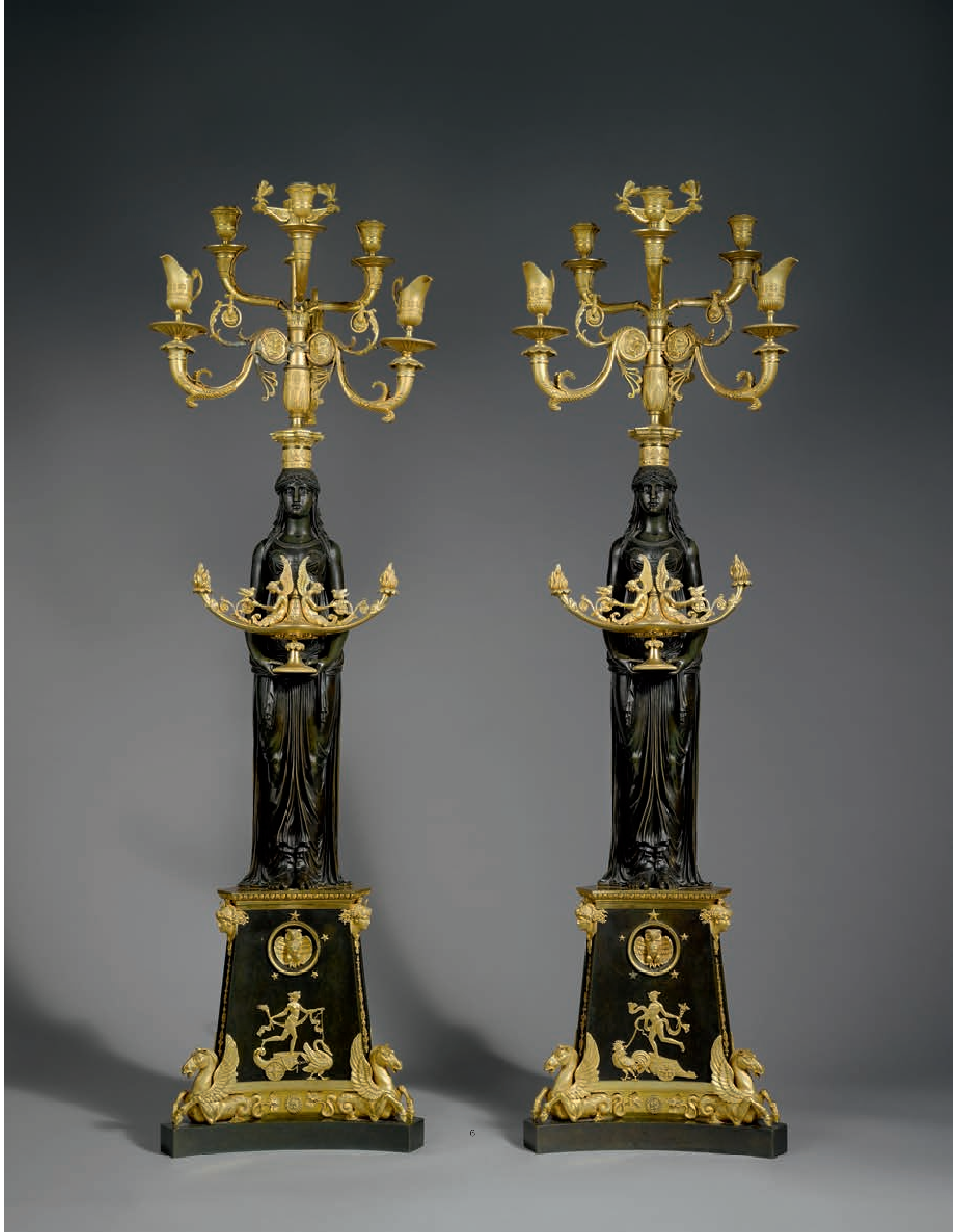


6

7

A PAIR OF EMPIRE GILT AND PATINATED BRONZE JARDINIERES NOW FITTED AS CENTRE TABLES, EARLY 19TH CENTURY

with later red porphyry tops
height 34 in.; width 41 ½ in.; depth 25 ½ in.; 86.5 cm; 105.5 cm; 65 cm

$ 100,000-200,000

PROVENANCE

Collection of Félix Houphouët-Boigny, Sotheby's New York, 19 November 1993, lot 72

LITERATURE

A. Renner, *Mobilier de metal, de l'Ancien Régime à la Restauration*, Paris 2009

This pair of jardinières or planters, which can also stylishly be used as centre tables by adding a marble or porphyry top, is an extremely rare survival of the genre. In the French decorative arts, metal furniture is more of an exception and often reduced to the identified productions of the Southern French manufacture of wrought iron and metal consoles and steel country furniture from the end of the 18th century. This pair of jardinières, however, transcends this category.

With a metal frame, decorated with large patinated plates adorned with rich gilt-bronze ornamentation, these jardinières herald a new aesthetic. Allowing for the interplay between curves and straight lines and highlighting the relief on the large gilt-bronze mounts, this aesthetic approach arguably not only seeks to emphasise the metallic aspect of the piece, in this case the use of bronze, but probably also serves to highlight the practicality of the jardinières. Whereas metal is able to accommodate heavy compartments filled with soil and plants, a wooden structure would not likely be able to support the piece in the same way.

A console jardinière with great similarities to the present pair was offered at Kohn, Paris on 23 June 2014, lot 27 [Fig. 1].

Jardinières of wood and bronze in a variety of shapes and sizes triumphed in the interiors in the Restauration period, with the Duchess de Berry commissioning pieces from her appointed cabinetmaker, Félix Rémond.

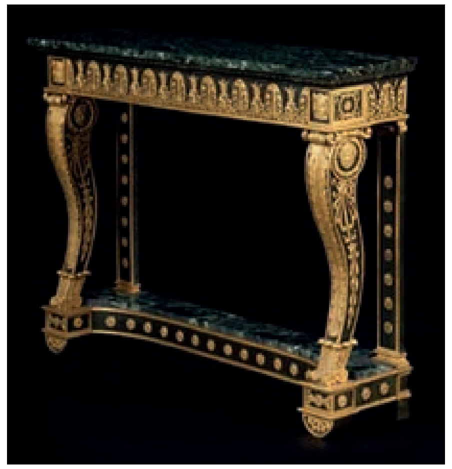
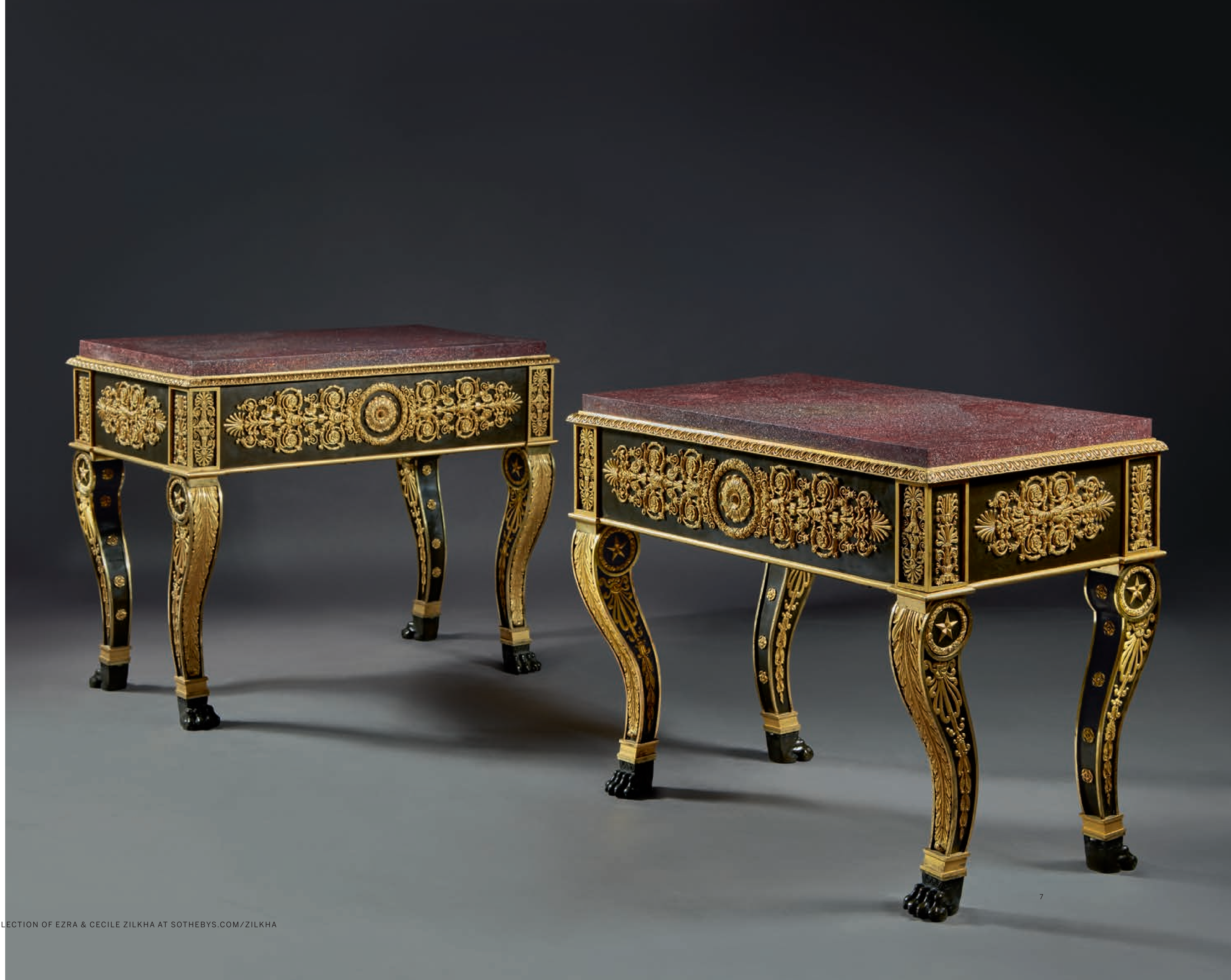


Fig. 1 Sold Kohn, Paris on June 23, 2014, lot 27



8

CHARLES-HENRI-JOSEPH CORDIER
(1827 - 1905)
FRENCH, THE FIRST SIGNED AND DATED 1856, THE SECOND CIRCA 1873

Marchand d'Oranges, or *Enfant d'Alger (5 ans)* and
Marchand d'Oranges or *Enfant d'Orient*

the first signed and dated on the edge of the tunic *ALGER 1856 CORDIER*
parcel-gilt, polychrome and patinated bronze, marble and onyx with stone bases
with gilt and painted wood Neoclassical style pedestals
heights (without pedestals) 41in.; 104cm; height of pedestals 36½ in.; 93 cm

$ 200,000-300,000

PROVENANCE

The first:
Vente Cordier, no. 36 (acquired by Blondell for 27 guineas), 8 May 1861, London
Vente Cordier, no. 2 (acquired by M. de Pommereux for 3000 F), 21 January 1865, Paris
Collection of M. de Pommereux
Mess. Perrin, Royère et Lajeunesse, 27 May 1984, Versailles
Aveline & Cie., Paris 1988

The second:
Mess. Perrin, Royère et Lajeunesse, 27 May 1984 Versailles
Aveline & Cie., Paris 1988

EXHIBITED

The first:
Paris, Palais de l'Industrie, *Exposition des produits de l'Algerie*, July 1860, no. 34
London, The Gallery, 121 Pall Mall, 1861, no. 34

The second:
Marseille, *Cercle Artistique*, 1873
Nice, Maison Randon, 52 avenue de la Gare, 1881, no. 761 (for 5000 F)

LITERATURE

The first:
Vicomtesse de Renneville, *La Gazette rose*, 1860
Marc Trapadoux, 'L'oeuvre de M. Cordier, *galerie anthropologique et ethnographique pour servir à l'histoire des races*, catalogue descriptif, Paris, 1860, p. 39, no. 34
Marc Trapadoux, "Vente des oeuvres de sculpture de M. Charles Cordier," *L' Union des arts*, no. 49, 31 December 1864, pp. 1-2
Philippe Burty, "Vente prochaine des oeuvres de M. Cordier,"*Chronique des arts at de la curiosité*, 8 January 1865
Pierre Dax, "Chronique," L' Artiste, 15 January 1865, 1 February 1865, 1 April 1865, p. 72
Fleury d' après Cordier, "A l'atelier de Cordier", *La Vie Parisienne*, 14 January 1865, p. 18, illus.
Théophile Gautier, "Oeuvres de M. Cordier, Statues, bustes, statuettes et medallions," *Le Moniteur universel*, 13 January 1865
Henry de Montaut, "Vente des oeuvres de M. Cordier, statuaire", *La Démocratie*, 21 January 1865
Jeanine Durand Révillon, (research conducted for the Ecole du Louvre), 1980
Jeanine Durand Révillon, 'Un promoteur de la sculpture polychrome sous le Second Empire, Charles-Henri-Joseph Cordier (1827-1905)' in *Bulletin de la Société de l'histoire de l'art français, session of 6th February 1982*, 1984, p. 194
Yves Gairaud, 'Le semaine dernière en province. De la peinture au mobilier Classique,' *Gazette de l' hôtel Drouot*, no. 22, 1 June 1984, p. 84
Pierre Kjellberg, "les bronzes de collection di xix siècle. 12. Exotisme, mythologie, allégorie," in *Gazette de l' hôtel Drouot*, no. 1, 4 January 1985, p. 30
Laure de Margerie et. al., *Charles Cordier: L'autre et L'ailleurs*, Paris, Musée d'Orsay, 2004, nos. 349 (Catalogue Raisonné no. 181)

The second:
Pedro Rioux-Maillou, 'M. Cordier et son Christophe Colomb,' in *L' Art*, t. V, 1875, p. 410, illus. in a drawing by Valentin after a figure by Cordier
Jeanine Durand Révillon, (research conducted for the Ecole du Louvre), 1980
Jeanine Durand Révillon, 'Un promoteur de la sculpture polychrome sous le Second Empire, Charles-Henri-Joseph Cordier (1827-1905)' in *Bulletin de la Société de l'histoire de l'art français, session of 6th February 1982*, 1984, p. 194
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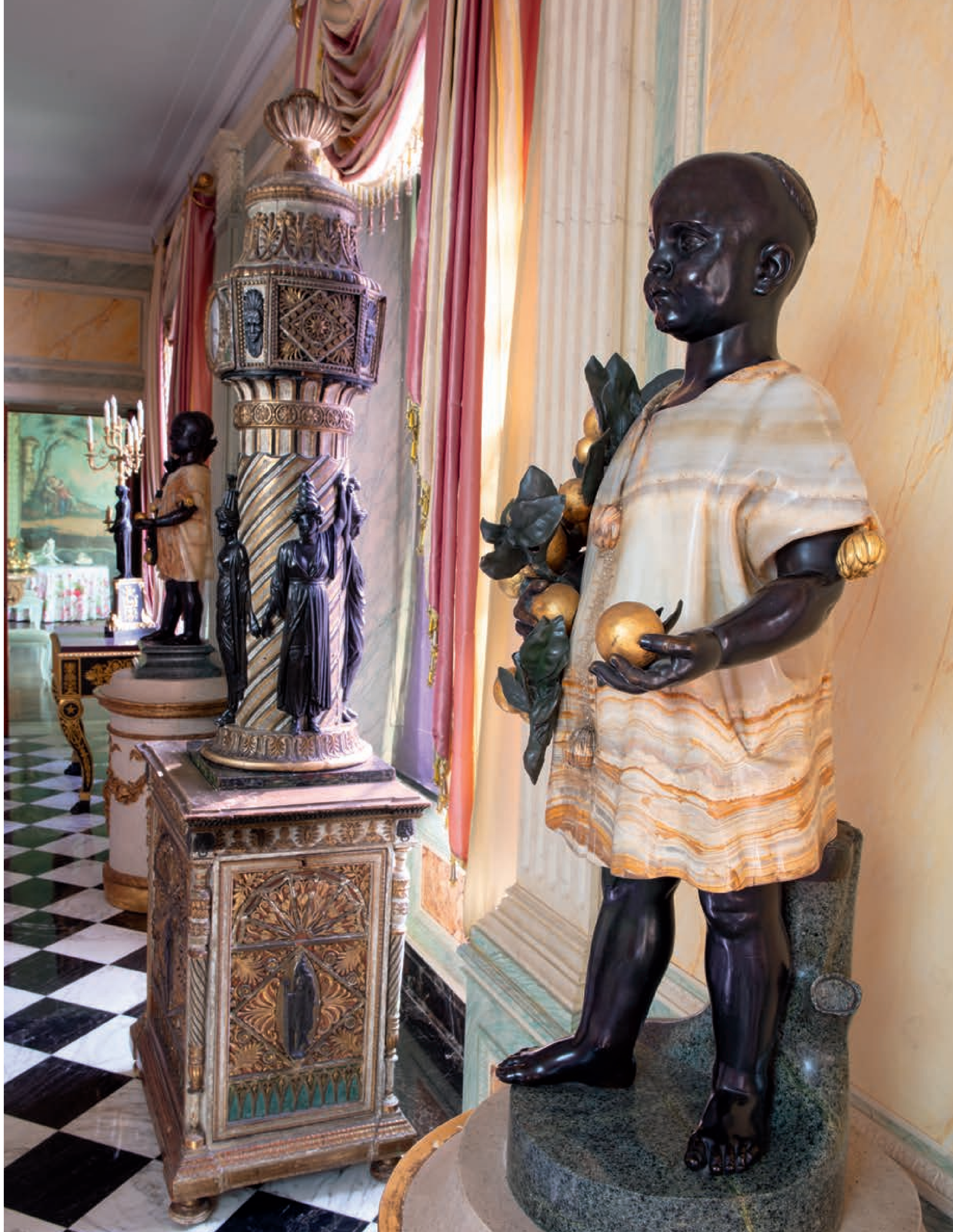
Laure de Margerie et. al., *Charles Cordier: L'autre et L'ailleurs*, Paris, Musée d' Orsay, 2004, no. 350 (Catalogue Raisonné no. 181)



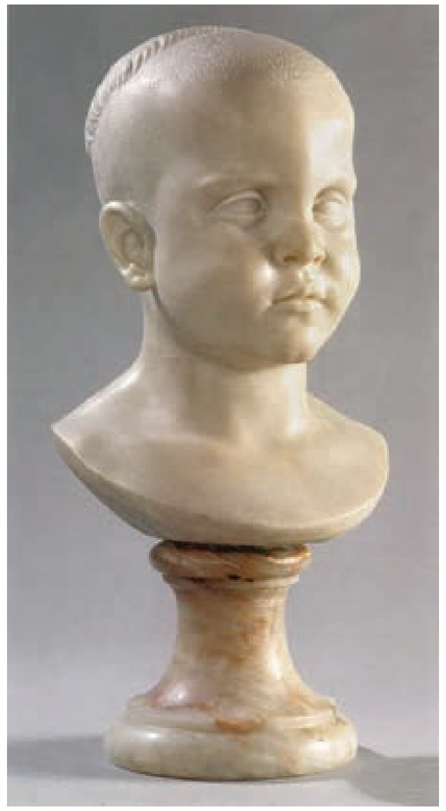


Fig. 1 Charles Cordier, *Enfant Kabyle,* marble, circa 1856

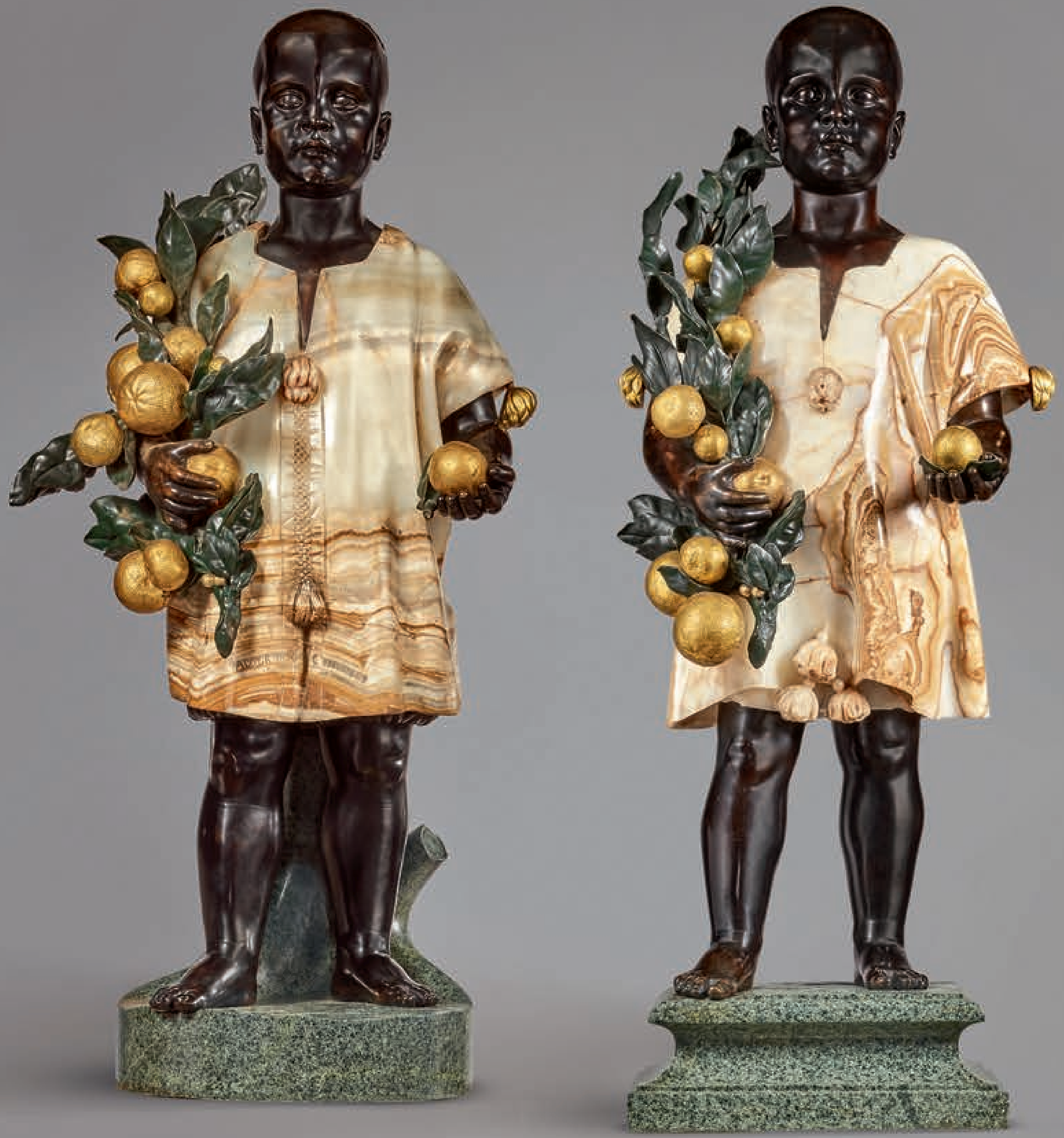
This superb pair of beautifully cast and polychrome bronze and onyx figures of young boys as orange sellers are only known in one other pair that is significantly smaller and is listed in the Catalogue Raisonné written for the 2004 Charles Cordier exhibition at the Musée d'Orsay in Paris (de Margerie, 2004, *op. cit.,* nos. 351 and 352, p. 187) as "Localisation actuelle inconnue". The carefully chased and modeled heads of the figures were fashioned after Cordier's marble head of a boy known as *Enfant Kabyle* (L. de Margerie, 2004, *op. cit.*, cat. no. 181, p. 163) which was exhibited at the Paris Salon of 1857 (fig.1).

The *marchands* are both grand and luxuriant in the sculptor's use of varied materials and colors and they exemplify the taste for polychromy in sculpture which became an international phenomenon during the 19th century, sparked by artistic debates about the painting of ancient statuary and inspired by ancient Roman and Renaissance sculpture composed of variously colored marbles. On a trip to Algeria in 1856 Cordier discovered onyx deposits in recently reopened ancient quarries and began to use the stones in his sculptures. He ingeniously fitted bronze heads into the vibrantly patterned stone, creating exciting and expensive representations of human beings at all levels of society. Cordier also utilized the range of colors that could be obtained from bronze: he often silvered bronze surfaces which then oxidized them, blackening the metal, and he often painted bronze, as is seen in the bunches of fruiting vines in the present pair of sculptures.

Charles Cordier was one of the greatest French sculptors of the 19th century. In 1851, he was appointed ethnographic sculptor to the Muséum national d'histoire naturelle in Paris, a post he held for fifteen years, and during his career, Cordier established an international reputation through his sympathetic and arresting portrayals of sitters from different races. The ethnographic busts for which he became most famous often betray a startling naturalism, tempered by dramatic poses and exotic costumes.

Interest in the different peoples of the globe preoccupied French society in the 19th century. The fields of anthropology and ethnology became increasingly high profile, and exhibitions which showcased living people from other regions of the world drew huge crowds. Chiefly concerned with the search for beauty in all peoples, Cordier wrote in 1865 before a trip to Egypt, 'I wish to present the race just as it is, in its own beauty, absolutely true to life, with its passions, its fatalism, in its quiet pride and conceit, in its fallen grandeur, but the principles of which have remained since antiquity' (as quoted by Margerie, *op. cit.*, p. 28). Few contemporary commentators, with the exception of writers such as Victor Hugo, the Abbé Grégoire, and Madame de Staël, offered such enlightened views. Cordier travelled to Algeria in 1856, where he modeled his famous *Mauresque d'Alger chantant* (*Moorish Woman of Algiers Singing*) and to Egypt in 1866, where he conceived the highly celebrated model, *Cheik Arabe du Caire* (*Arab Sheik of Cairo*).

While the contemporary vogue for Orientalism helped establish Cordier, his work stood out from the overwhelmingly decorative representations of the genre because they served as almost scientific studies of physiognomy and costume. Cordier's lengthy trips abroad and studies from life gave his works an authenticity and authority which few could rival. His originality, seen in his use of color and mixed materials combined with his technical mastery of casting, carving, enameling and patinating, was extraordinary. His work was avidly collected by wealthy art lovers across Europe, including Napoleon III and Queen Victoria.



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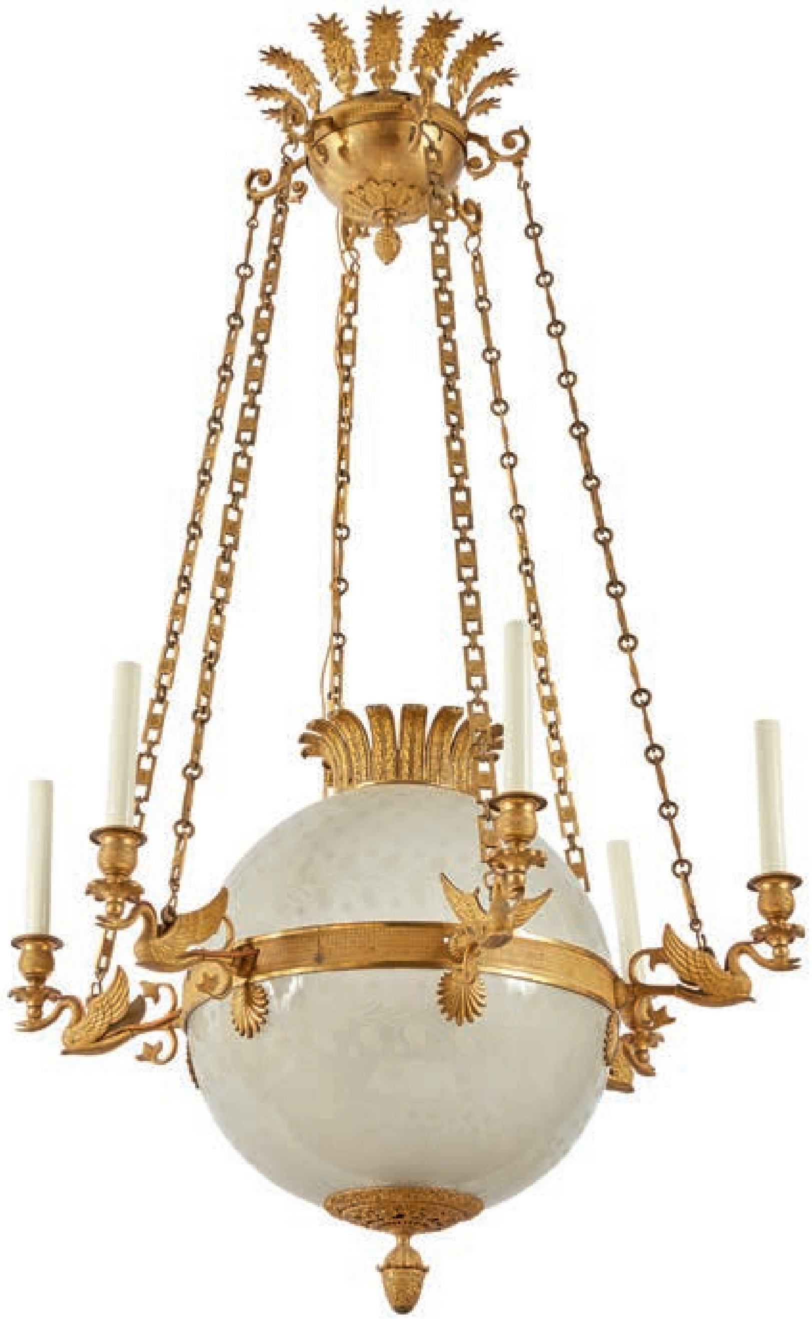

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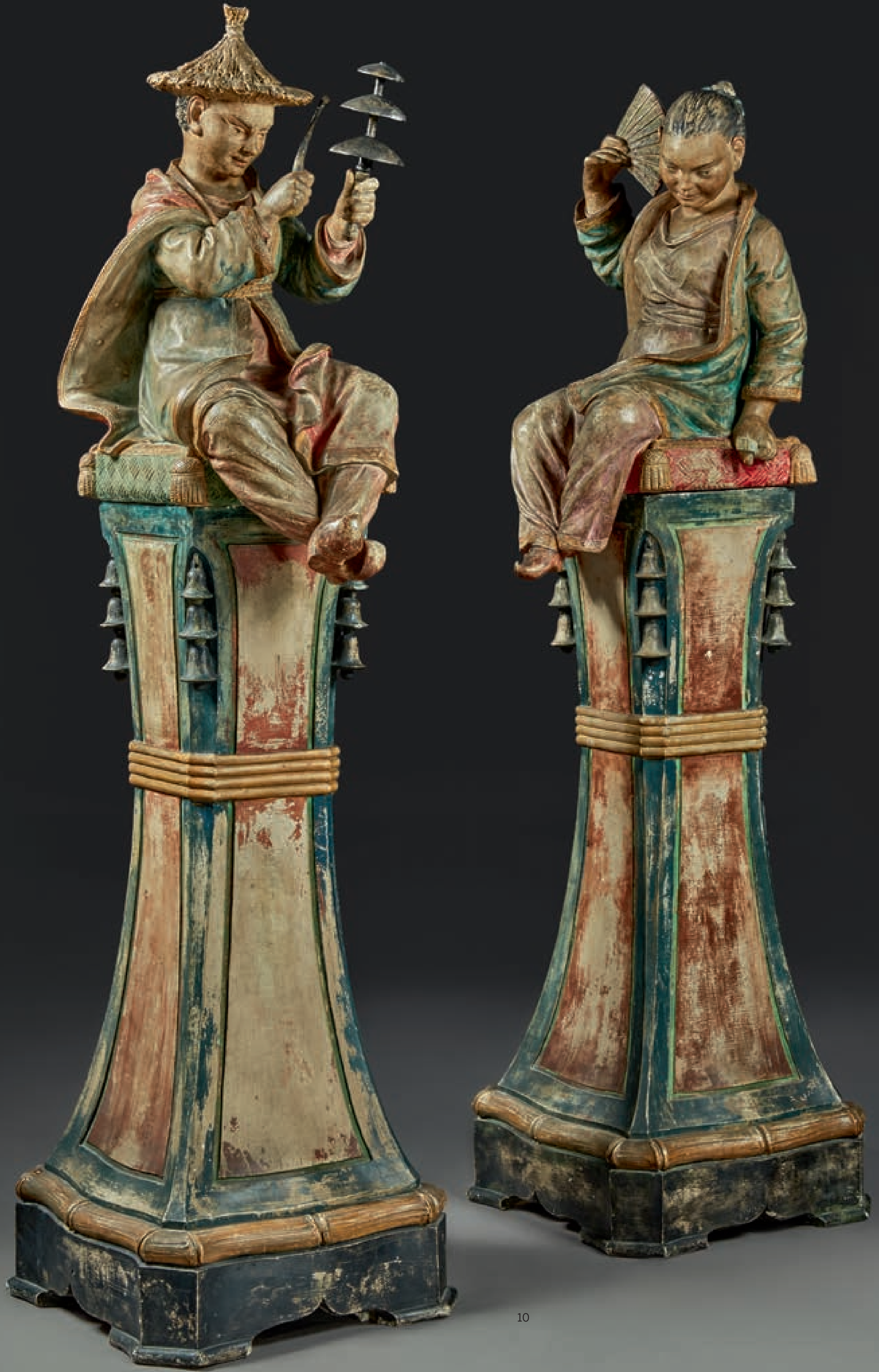


10

9

A CHARLES X ORMOLU AND FROSTED GLASS CHANDELIER, CIRCA 1830

the frosted glass globe engraved with foliate motifs encircled by an ormolu band fitted with six ormolu swan-shaped candle branches
height 46 in.; 117 cm

$ 6,000-10,000

10

A PAIR OF POLYCHROME-DECORATED SEATED CHINOISERIE FIGURES

a female with a fan, and a male with graduated bells, seated above a flared base
height 5 ft. 6 in.; 198 cm

PROVENANCE

Jean Lupu, Paris

$ 10,000-15,000

11

A NORTHERN EUROPEAN NEOCLASSICAL POLYCRHOME, PARCEL GILT AND BRONZED WOOD ORGAN CLOCK, CIRCA 1790

in the form of a monumental column and finial fitted with a clock above a rectangular pedestal base containing a barrel organ movement with wooden pipes; the clock movement anchor escapement with 19th-century converted steel suspension and 19th century pendulum, quarter-striking on two bells with vertical striking hammers to the side; unsigned height 105 in.; width 31½ in.; depth 22½ in.; 267 cm; 80 cm; 57 cm

$ 30,000-50,000

PROVENANCE

Possibly acquired through Jansen

LITERATURE

Ord-Hume, A.W.J.G., *The Musical Clock*, 1995

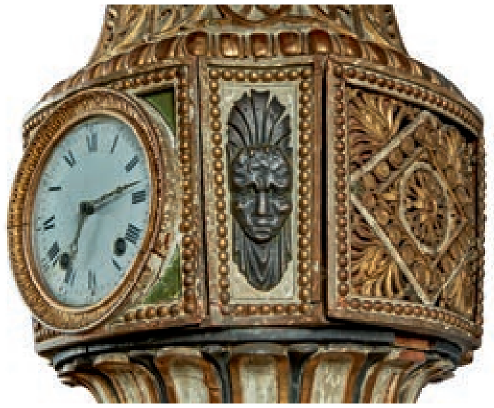
Kowar, H., *Die Wiener Flötenuhr*, 2001

The late 18th century was a golden age for the development of the tall case musical clock, fitted with bellows-driven wooden pipe organs. These were particularly favoured in German-speaking territories, and important makers included Peter Bofenschen in Hanover, Heinrich Rauschenplatt in Göttingen, and the court clockmaker Christian Ernst Kleemeyer in Berlin. Clockwork and organ manufacturers often worked with preeminent cabinetmakers to produce elaborate architectonic cases, such as Peter Kinzing in Neuwied who partnered with his neighbour David Roentgen and was named *horloger de la Reine* by Marie-Antoinette, and in Stockholm Pehr Strand provided movements for cases made by the leading woodcarver and mirror-maker Pehr Ljung in the latest Gustavian taste. Referred to as *Flötenuhren* (flute clocks), these timepieces were sometimes the result of a collaboration with important composers of the day. At the Esterhazy palace, Franz Joseph Haydn wrote several pieces for organ clocks created by the court librarian Father Primitivus Niemecz (1750-1806), one of which is now in the Speelklok Museum in Utrecht, and Beethoven was persuaded by his friend Johann Nepomuk Maelzel, inventor of the metronome, to write his *Wellington's Victory* symphony originally as a musical clock version that was manufactured as a secretaire by the Viennese clockmaker Franz Egidius Arzt, formerly with Pelham Galleries, London and Paris.

The richly carved neoclassical details of this case, which retains much of its old polychrome surface decoration, is particularly noteworthy for the presence of the four elegant female figures wearing Levantine headdresses, indicating the clock would have originally stood in a *salon turc*. European fascination with all things Turkish had been growing throughout the 18th century, following the defeat of the Ottoman armies at the Siege of Vienna in 1683 that definitively eliminated the military threat to the West posed by the Sublime Porte. Attention was now directed towards the colourful and richly decorated interiors and costumes of the Ottoman Empire, which became part of a broader interest in exoticism during the Rococo period, and Turkish scenes and figures in Turkish costume began appearing in paintings, wall decoration, porcelain and goldsmiths' work alongside *Chinoiserie* and s*ingerie* themes.

The appeal of what Lady Mary Wortley Montagu described as 'the refinements of an indolent voluptuousness' continued well into the final decades of the 18th century, particularly in France, where the King's brother the Comte d'Artois commissioned a *cabinet turc* in his Paris residence the Palais du Temple in 1776, with luxuriously upholstered seat furniture supplied by Georges Jacob. This prompted a sort of design competition with his sister-in-law Queen Marie-Antoinette, who promptly commissioned her own *boudoir turc* at Fontainebleau the following year, designed by the architect Richard Mique with *boiseries* decorated by the Rousseau brothers. Both would then install further Turkish salons at Versailles, setting off a trend among the late Ancien Regime aristocracy.

The fashion for all things *à la turque* also extended to music, influenced by the distinctive percussion used by Turkish Janissary military bands, which had become very popular throughout Central and Eastern Europe. Many of the era's major composers integrated 'Turkish' elements into their works, for example Haydn in his *Military Symphony*, Mozart's opera *Die Entführung aus dem Serail*, and perhaps most famously Beethoven in his Ninth Symphony. Such music was ideally suited for a clock intended for a Turkish Room, like the offered lot.



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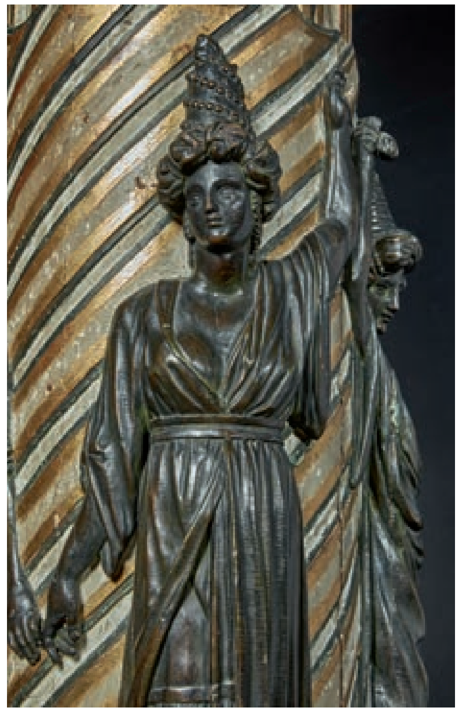

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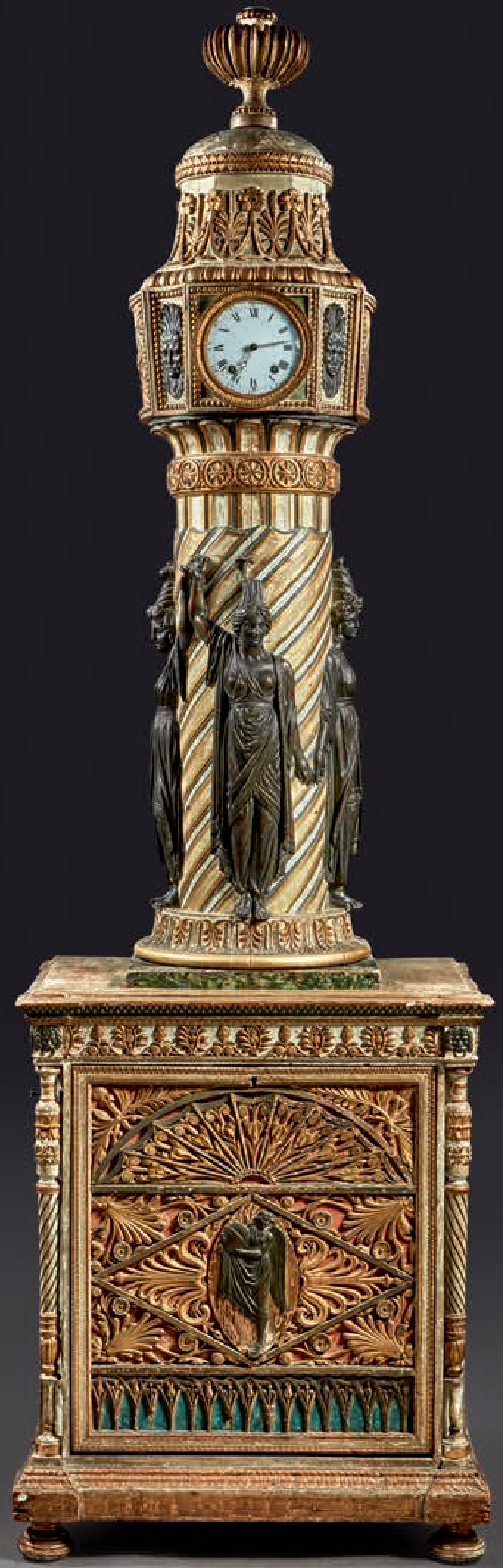

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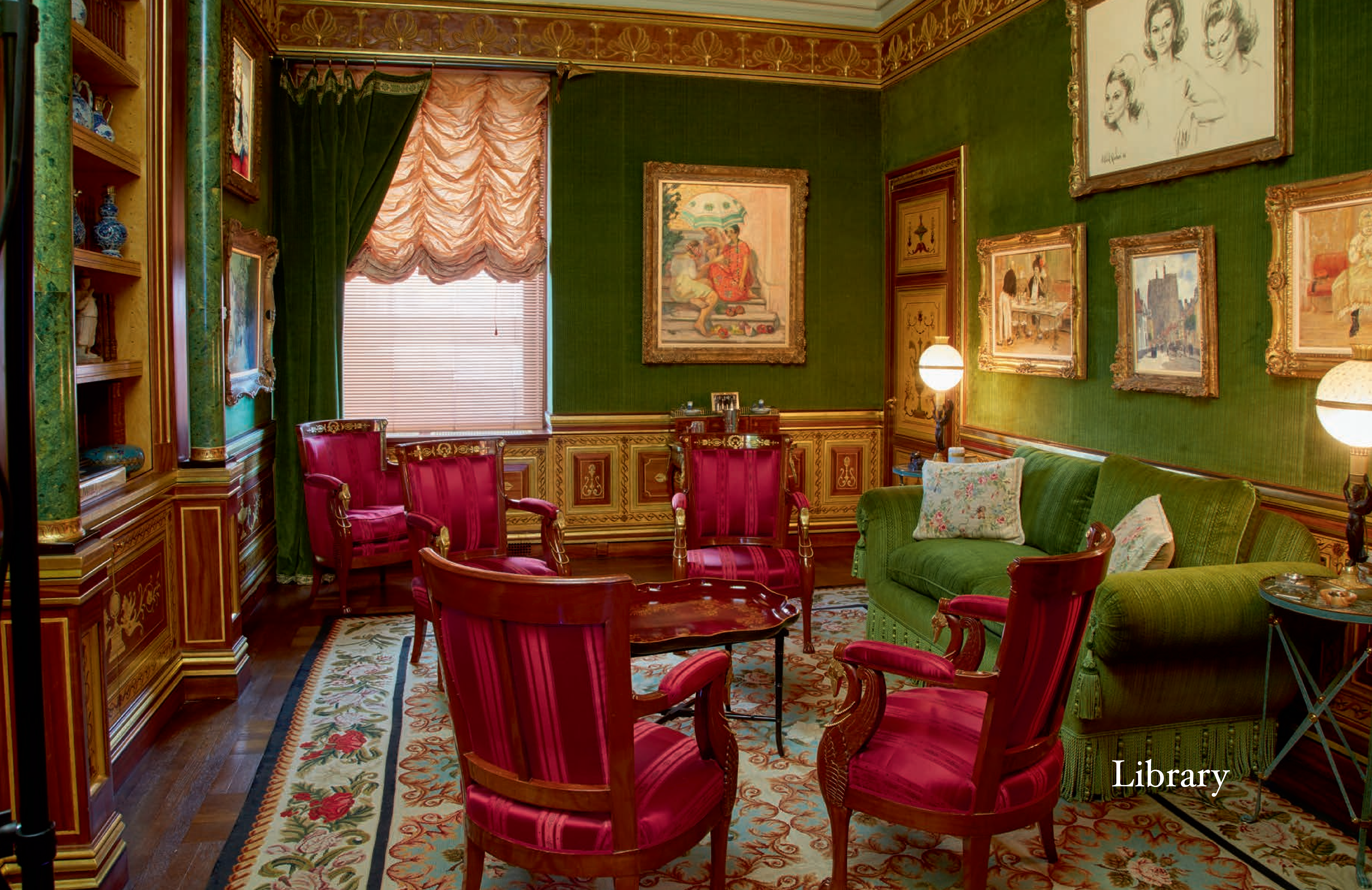

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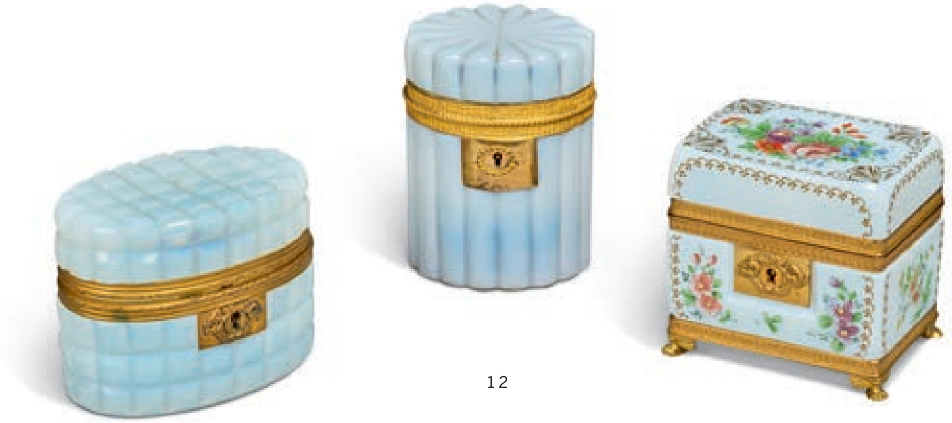


12

☐ 12 SOLD WITHOUT RESERVE

THREE GILT-METAL MOUNTED OPAQUE-WHITE OPALINE GLASS BOXES, 19TH CENTURY

the rectangular example painted with flowers with gilt borders, with key, the other two examples with either square cutting or horizontal flutes
height of tallest oval box 4¾ in.; 12.1 cm

$ 1,500-2,500

☐ 13 SOLD WITHOUT RESERVE

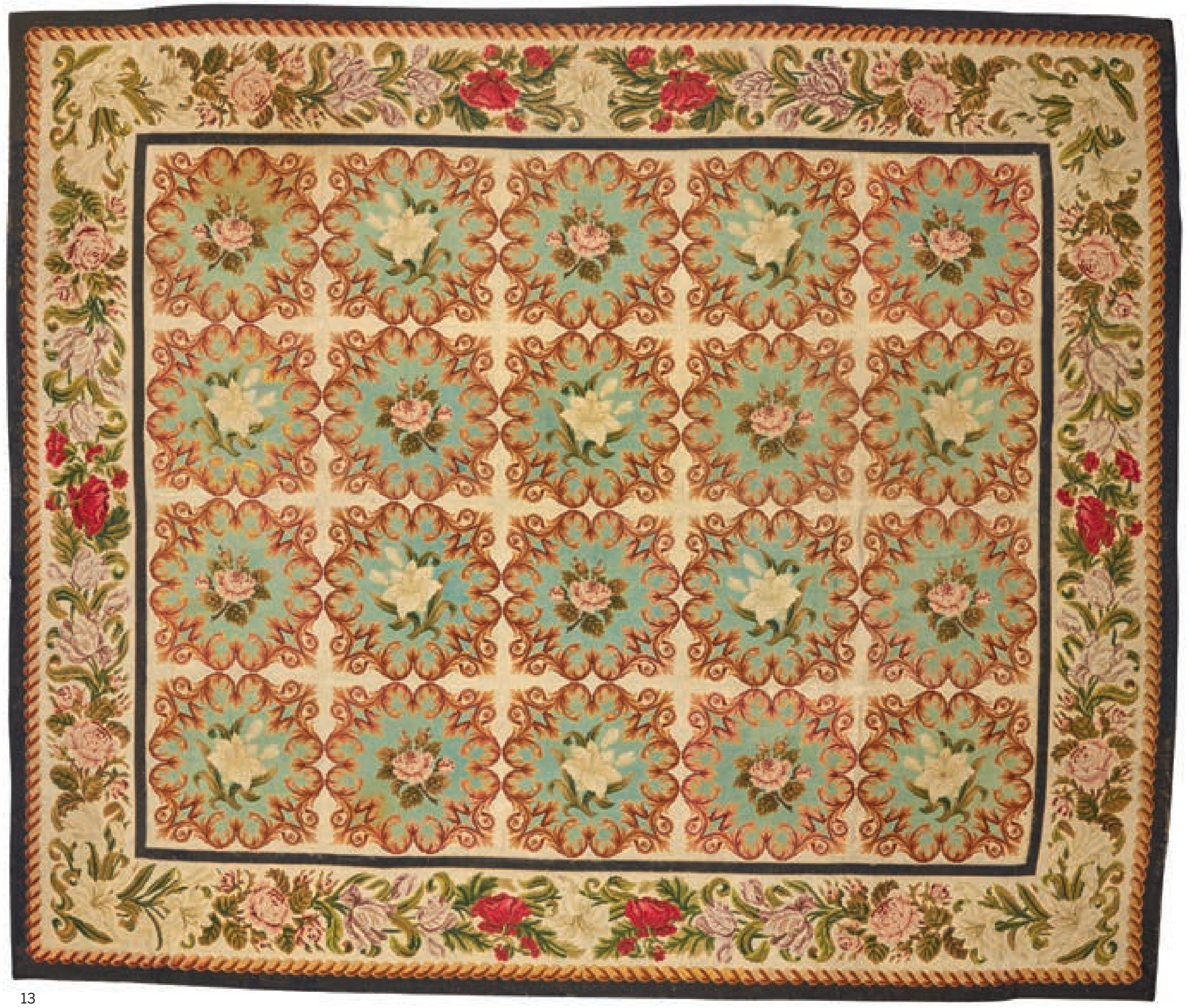
A FRENCH NAPOLEON III NEEDLEPOINT CARPET, CIRCA 1870

the ivory ground with vivid blue bouquet-filled cartouches within an ivory floral garland border
approximately 11 ft. 11 in. by 10 ft. 1 in.; 363 cm; 308 cm

PROVENANCE

V. Benadava, Paris 1988

$ 2,000-3,000



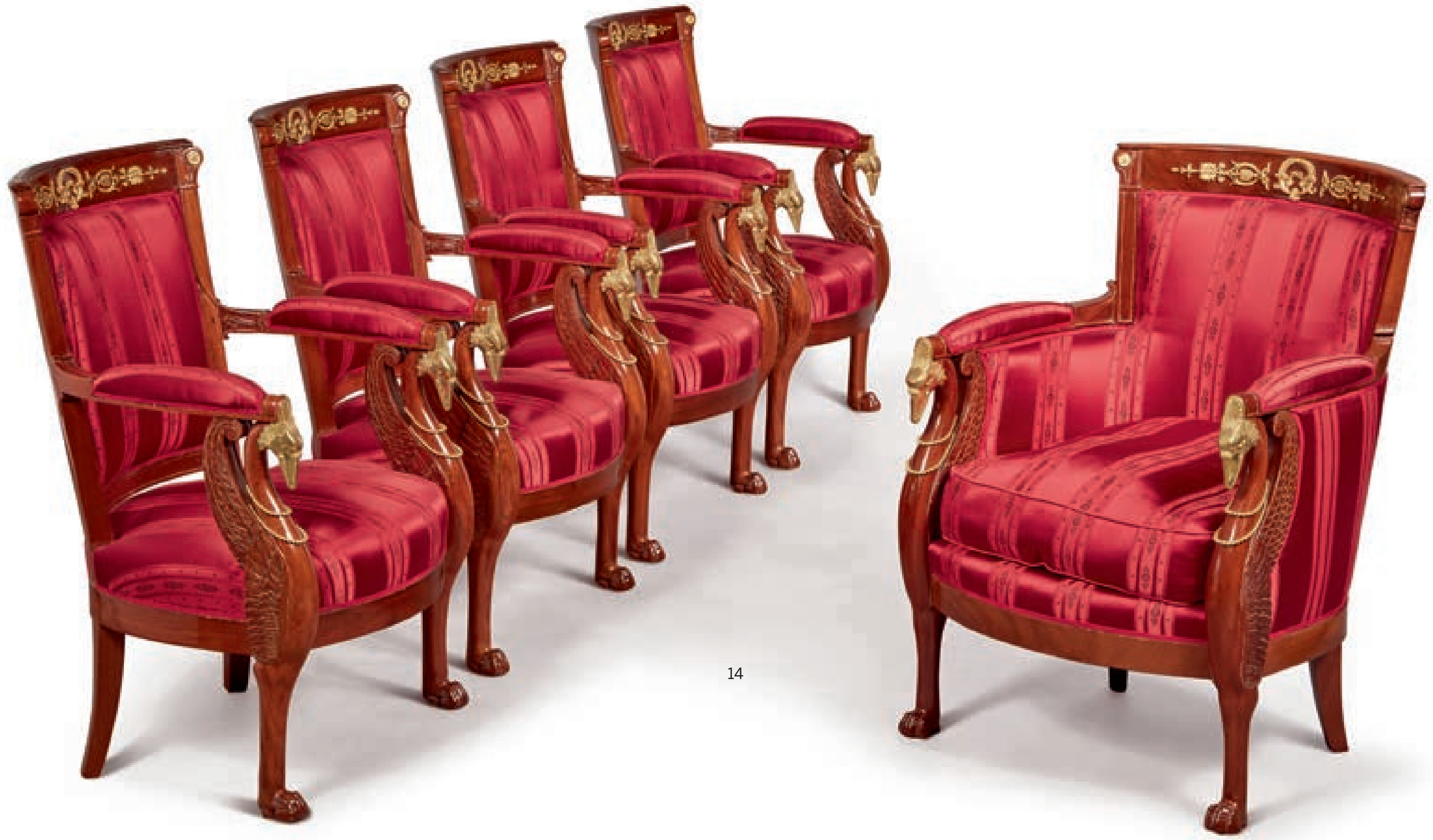
13

14

A SUITE OF EMPIRE STYLE GILT BRONZE-MOUNTED MAHOGANY SEAT FURNITURE, 20TH CENTURY

comprising one bergère and four armchairs
height 35¾ in.; width 26 in.; depth 25¾ in.; 91 cm; 66 cm; 65 cm

$ 15,000-25,000



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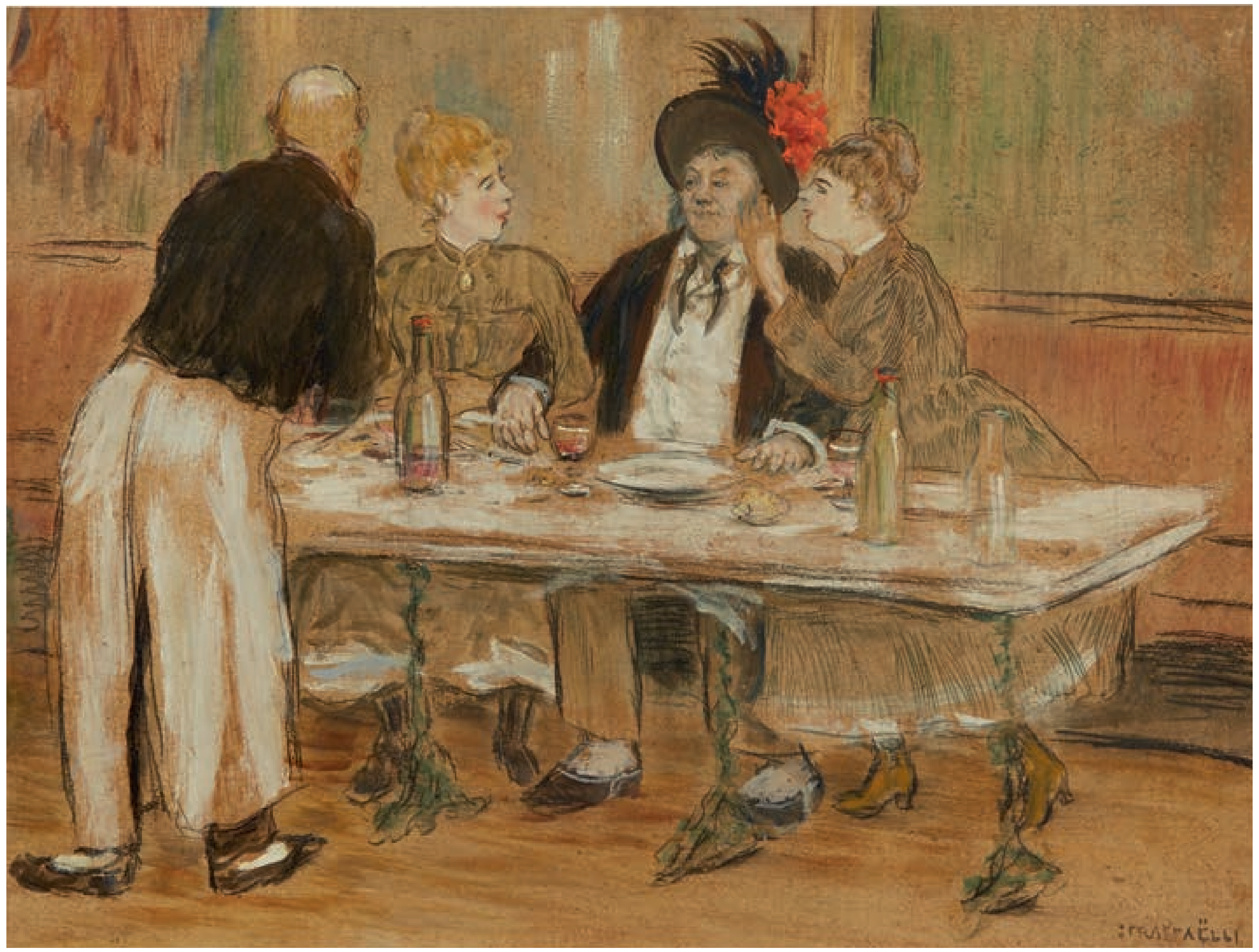

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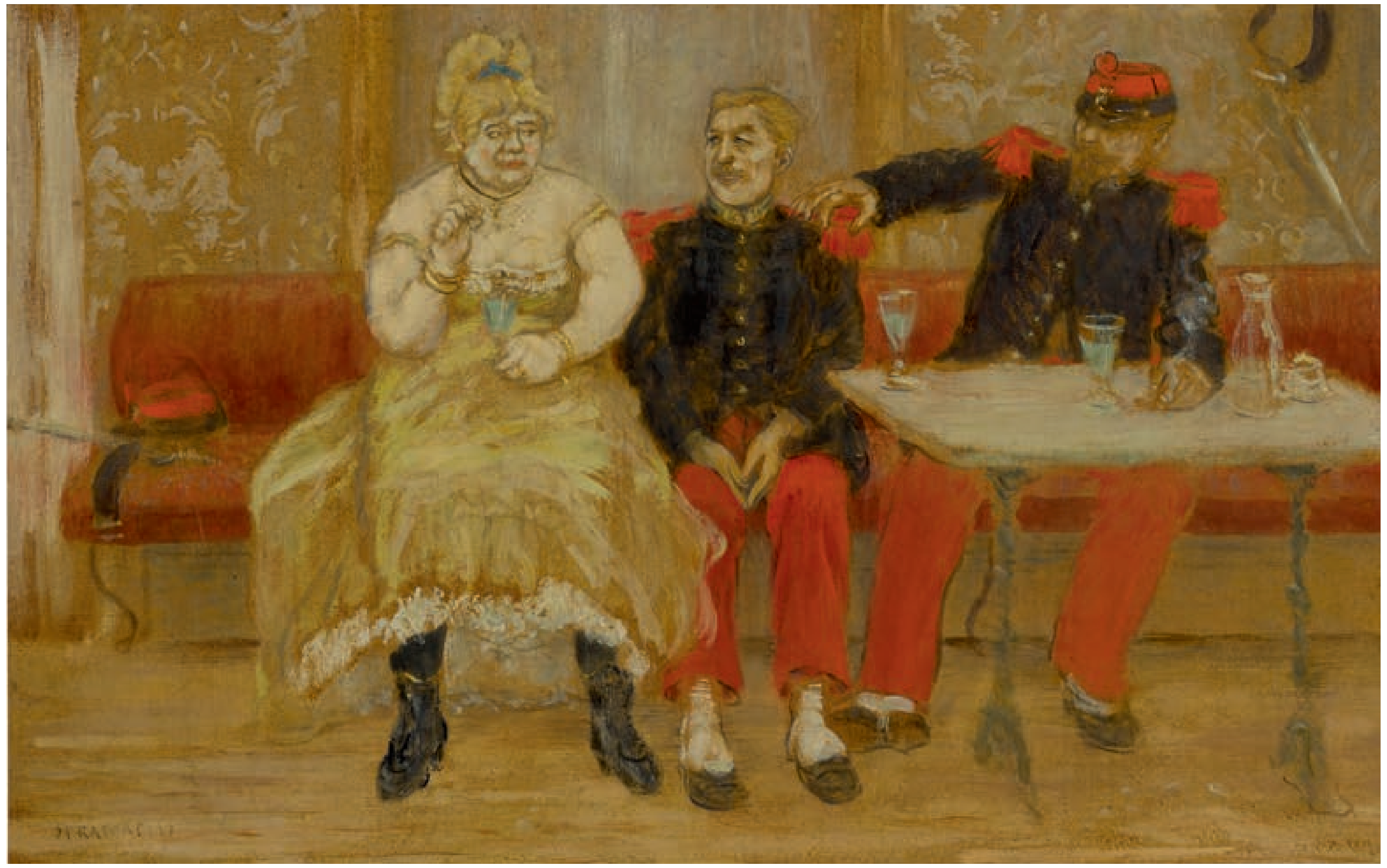

16

15

JEAN-FRANÇOIS RAFFAËLLI

Paris 1850 - 1924

Le provincial à Paris

signed lower right: *J.F. RAFFAËLLI.*
oil, charcoal and watercolor on board laid down on panel
20 by 26 in.; 50.8 by 66 cm

$ 80,000-120,000

We would like to thank Brame & Lorenceau for confirming the authenticity of this work which will be included in its digital catalogue critique on the artist now in preparation.

PROVENANCE

M. Imberti
Colonel C. Michael Paul, Palm Beach
By whom sold ("Property from the Estate of Colonel C. Michael Paul, Palm Beach, Florida"), New York, Sotheby's, 13 February 1985, lot 109
There acquired

EXHIBITED

Paris, Galerie Simonson, *Oeuvres par J.F. Raffaëlli*, 5 - 20 November 1929, no. 58

LITERATURE

A. Alexandre, *Jean-François Raffaëlli*, Paris, 1909, p. 95, reproduced

16

JEAN-FRANÇOIS RAFFAËLLI

Paris 1850 - 1924

La forte chanteuse

signed lower left: *J.F. Raffaëlli*
oil on paper laid down on panel
17¾ by 28⅛ in.; 45 by 71 cm

$ 80,000-120,000

We would like to thank Brame & Lorenceau for confirming the authenticity of this work which will be included in its digital catalouge critique on the artist now in preparation.

PROVENANCE

M. Imberti
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EXHIBITED

Paris, Galerie Simonson, *Oeuvres par J.F. Raffaëlli*, 5 - 20 November 1929, no. 59

LITERATURE

A. Alexandre, *Jean-François Raffaëlli*, Paris, 1909, p. 33, reproduced

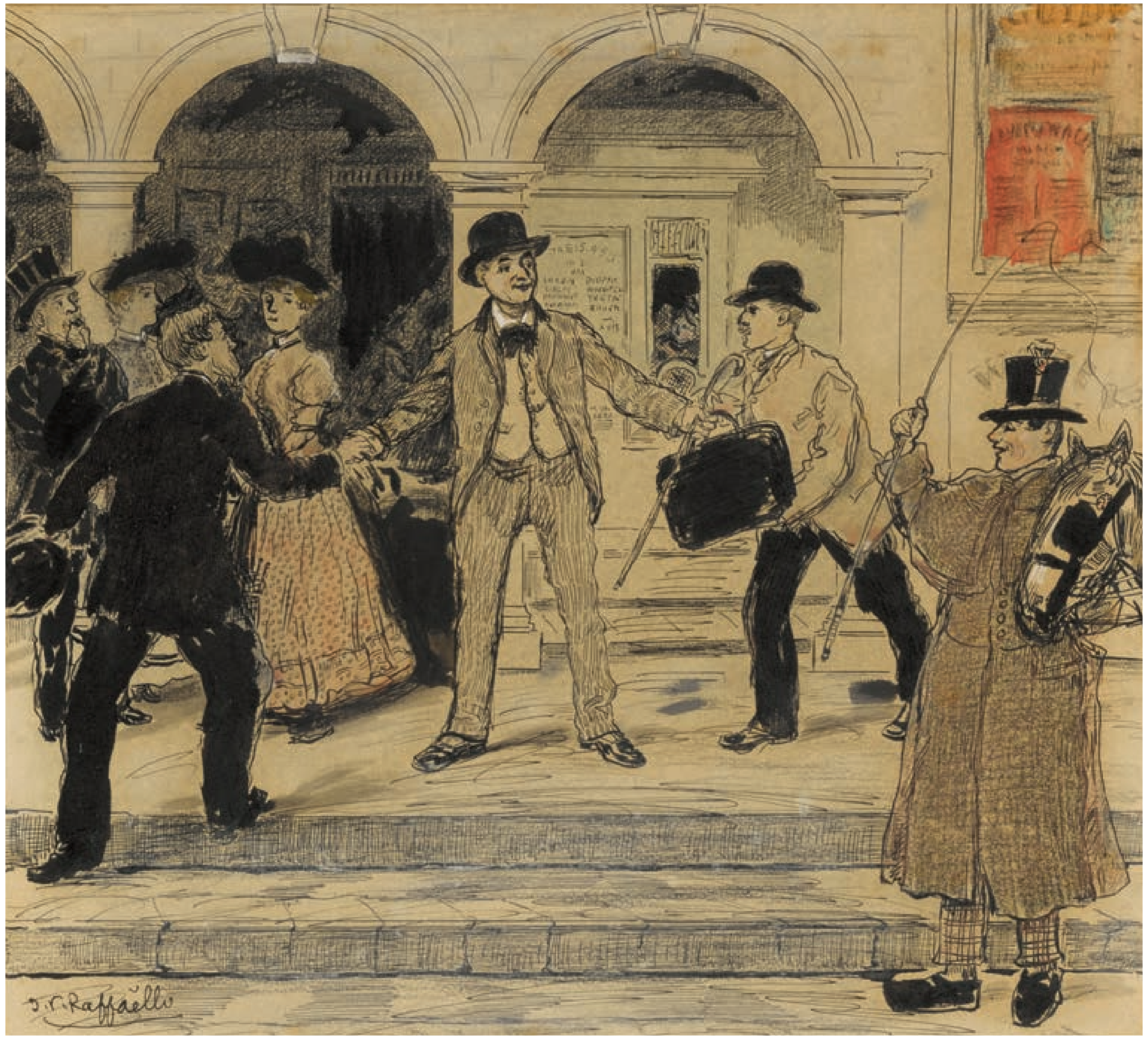
Jean-François Raffaëlli was a unique voice in the Paris art establishment in the late nineteenth century. During his lifetime he was critically acclaimed at the *Salon* where, like Edouard Manet, he tenaciously sought inclusion, but he also participated in the landmark Impressionist exhibitions of 1880 and 1881. Raffaëlli trained in the studio of Jean-Léon Gérôme but also befriended Edgar Degas, who would become an ardent supporter. Recognized as an exquisite draftsman, he invented a novel implement called a *bâtonnet Raffaëlli*, an oil stick that yielded a medium between oil and pastel. Yet in spite of all of these accomplishments, Raffaëlli's name has all but disappeared from the art historical canon.

After an early start depicting *fête galante* subjects reminiscent of the work of Jean-Louis-Ernest Meissonier, Raffaëlli's career took a turn in 1877 when his submission to the *Salon*, *The Family of Jean-le-Boiteux, Peasants of Plougasnou-Finistère*,was admired for its creativity and originality by the well-known critic Edmond Duranty. It was at this auspicious moment that Raffaëlli met Edgar Degas. Unlike most of the "pure" Impressionists of the 1870s, Degas and Raffaëlli shared a predilection for drawing, which may well have been the basis for the sympathetic relationship between the two artists.

In 1879, exhausted and verging on nervous collapse, Raffaëlli left Paris and settled in the suburb of Asnières. With its incessantly spewing smokestacks, this desolate region provided the backdrop for Raffaëlli's paintings from this period, its inhabitants his new protagonists.There, among the faces and expressions of its inhabitants — retired workmen, rag pickers, beggars, garlic sellers and chimney sweepers — Raffaëlli found his inspiration and the vehicle to reveal what he defined as man's distinctive trait: character, which, according to the artist's treaty on *caractérisme* was "the physiological and psychological constitution of man…character is man's distinctive trait" (J.F. Raffaëlli, "Etude des mouvements de l'art moderne et du beau caractériste", *Catalogue illustré des oeuvres de J.F. Raffaëlli exposés 28 bis, Avenue de l'Opéra*, Paris, 1884, p.66-67). Commenting to Edmond de Goncourt, Raffaëlli confessed that, despite traveling throughout Europe and Africa, his search for the essence of the human personality led him to his own backyard in Asnières (Edmond and Jules de Goncourt,"16 February 1888," *Journal: memoires de la vie littéraire*, ed. Robert Ricatte, Paris, 1956, vol. III, pp. 755-6).

The artist's exploration of *caractérisme* was additionally influenced by the writings of the Goncourts, Victor Hugo, Honoré de Balzac and especially Émile Zola, and his connection to the literary world of Paris resulted in *Les Types de Paris*, an extensively illustrated album of stories by the most prominent Realist and Naturalist writers in Paris, published in 1889. Albert Wolfe, the art critic for *Le Figaro*, commented in his introduction for *Les Types de Paris* that Raffaëlli was indeed a modern painter with new ideas. But of even greater significance, he was human (Albert Wolff, "Jean François Raffaëlli," *Les Types de Paris*, Paris, 1889, p. 6).

In the present work, and the two following, Raffaëlli depicts soldiers, prostitutes, and modest men whose hard work is balanced by the pleasure and satisfaction afforded by a few moments in a bar or restaurant. The tonal shades of the *Le provincial à Paris* and *La forte chanteuse* reinforce the smoky interiors of the artist's local haunts, and the hazy moral decisions made within them. Filled with moments of humor, defiance and resilience, these works allow Raffaëlli to say much about his subjects by saying little, and thereby revealing the subject'scharacter; the artist has turned the intangible into the tangible.



17

17

JEAN-FRANÇOIS RAFFAËLLI

Paris 1850 - 1924

Comédien arrivant dans une ville de province

signed lower left: *J.F. RAFFAËLLI…*; titled on the reverse
pen and black ink, black crayon and watercolor heightened with white on paper
10⅜ by 12¼ in.; 26.5 by 31 cm

We would like to thank Brame & Lorenceau for confirming the authenticity of this work which will be included in its digital catalouge critique on the artist now in preparation.

PROVENANCE

Colonel C. Michael Paul, Palm Beach
By whom sold ("Property from the Estate of Colonel C. Michael Paul, Palm Beach, Florida"), New York, Sotheby's, 13 February 1985, lot 202, titled *Comédien arrivant dans une ville de Provence*
There acquired

$ 15,000-20,000

18

HENRI LEBASQUE

Champigné 1865 - 1937 Le Cannet

La Diseuse de bonne aventure, Sainte-Maxime

signed and dated lower right *Lebasque 1914*
oil on canvas
39¼ by 32 in.; 99.7 by 81.3 cm
painted in 1914

$ 80,000-120,000

The authenticity of this work has been confirmed by Madame de la Ville Fromoit and Madame Christine Lenoir.

PROVENANCE

Marthe Lebasque, Nice, the artist's daughter
From whom acquired by Galerie du Drap d'Or, Cannes
Anonymous sale, Versailles, Vente Blache, 4 December 1966, lot 48

LITERATURE

D. Bazetoux, *Henri Lebasque, Catalogue raisonné*, vol. I, Paris 2008, no. 1250, reproduced p. 305

Lebasque painted *La Diseuse de bonne aventure, Sainte-Maxime* during one of his many family trips to the South of France. The artist first traveled to the Midi in 1906 at the behest of his fellow painter Henri Manguin and regularly returned to capture the brilliant colors and bright sunlight of the Côte d'Azur. Situated between Cannes and Saint Tropez, the town of Sainte-Maxime served as the subject for some of Lebasque's most successful canvases, earning him the moniker "the painter of joy and light." The present work likely depicts one of the artist's daughters, who feature in nearly all of Lebasque's canvases in Saint-Maxime (see fig. 1). By 1924 the artist elected to move permanently to the Midi.

The figure of the fortune teller has artistic lineage dating back to the Middle Ages. Yet early fortune tellers were looked upon with as much wonder as suspicion; Baroque artists such as Caravaggio and Manfreddi famously depicted palm readers relieving their subjects of valuables as they told their fortunes (see fig. 2). The modernization of Europe in the late nineteenth century only strengthened the presence of the mystic in the popular consciousness. As faith in technology and progress overtook more traditional social ties and religious beliefs, a new interest in the occult came to the fore through philosophical movements such as Theosophy, Rosicrucianism and Freemasonry. The Symbolists—including artists such as Odilon Redon and writers like Stéphane Mallarmé—championed the fantastical and the Romantic over the more quotidian concerns of their Impressionist forebears.

In the words of one writer, "Symbolist artists were not active practitioners of magic; their interest was rather in evoking the spiritual—an elusive notion, perennially difficult to define, which was understood in contrast to the prevailing materialism of the time. In this sense, the movement can be seen, in part, as a reaction to Impressionism, whose concerns were more formal, based on fleeting sensory impressions and grounded in everyday life" (C. Marciniak, "Modern Art's Interest in the Occult", in *Frieze*, September 2019, n.p.).

In the present work Lebasque portrays the fortune teller in a more domestic light, gently examining the hand of his daughter as she shelters under a large umbrella. In doing so, Lebasque deftly marries his distinct style of *Intimisme* with the practice of the occult in vogue at the time.

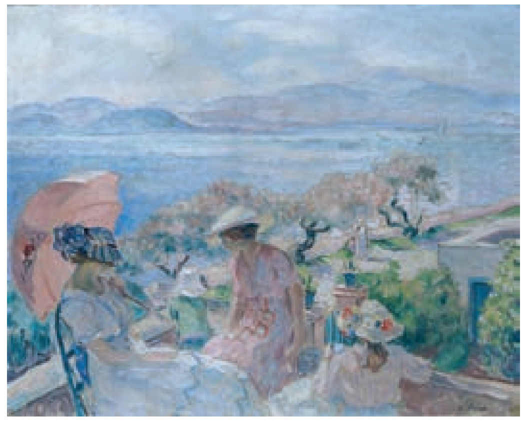


Fig. 1 Henri Lebasque, *Sur la terrasse en face de la mer, Sainte-Maxime*, 1914, oil on canvas, sold: Sotheby's, London, February 8, 2006 for $385,075

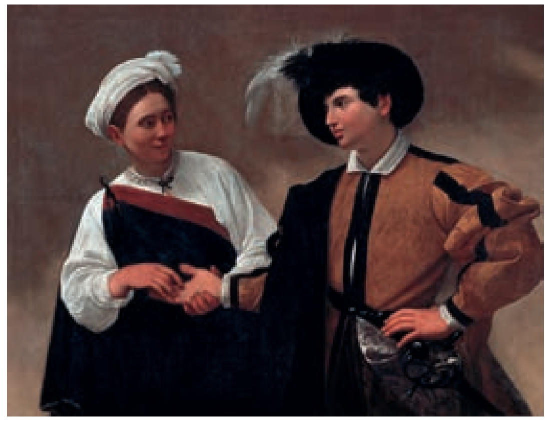
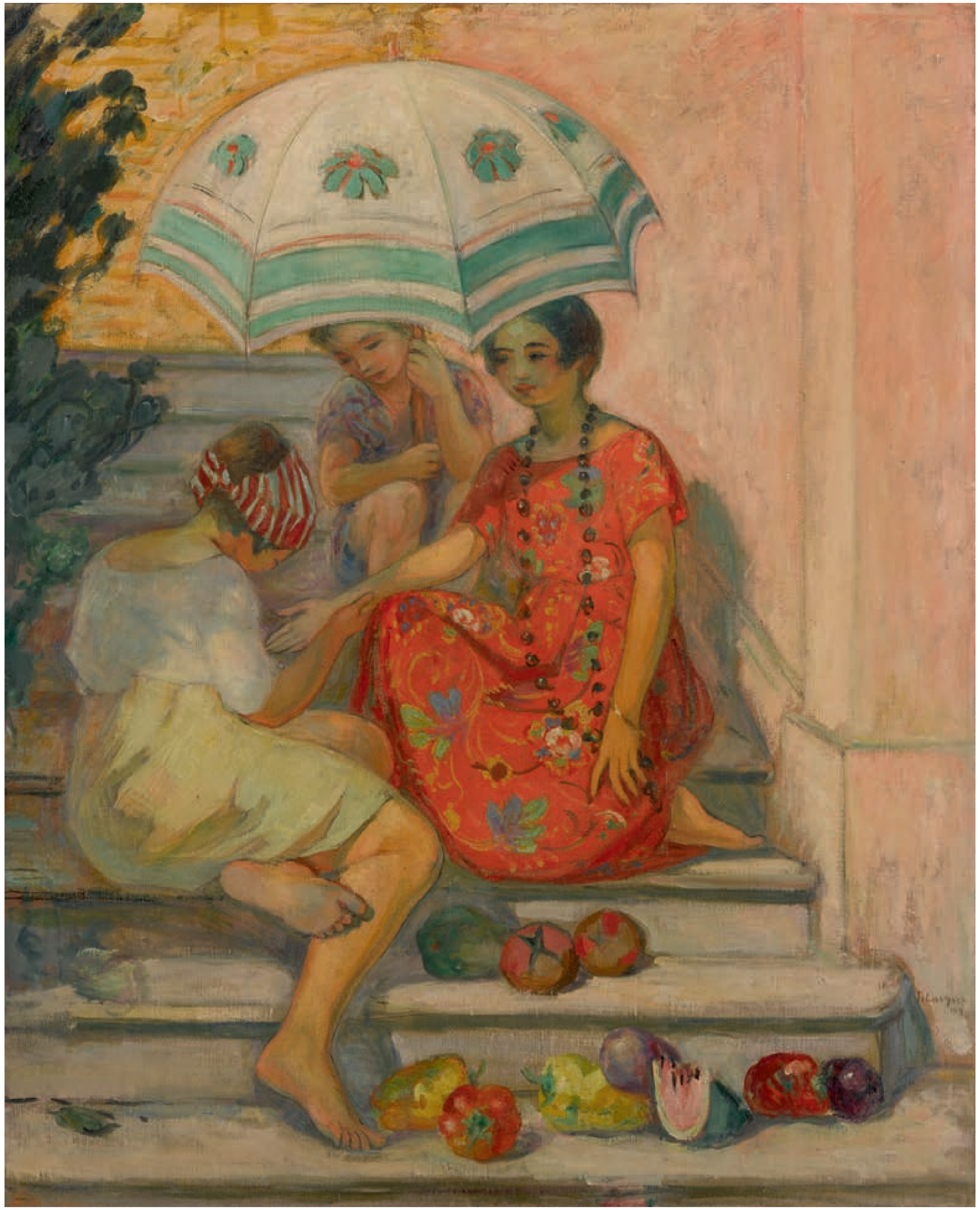
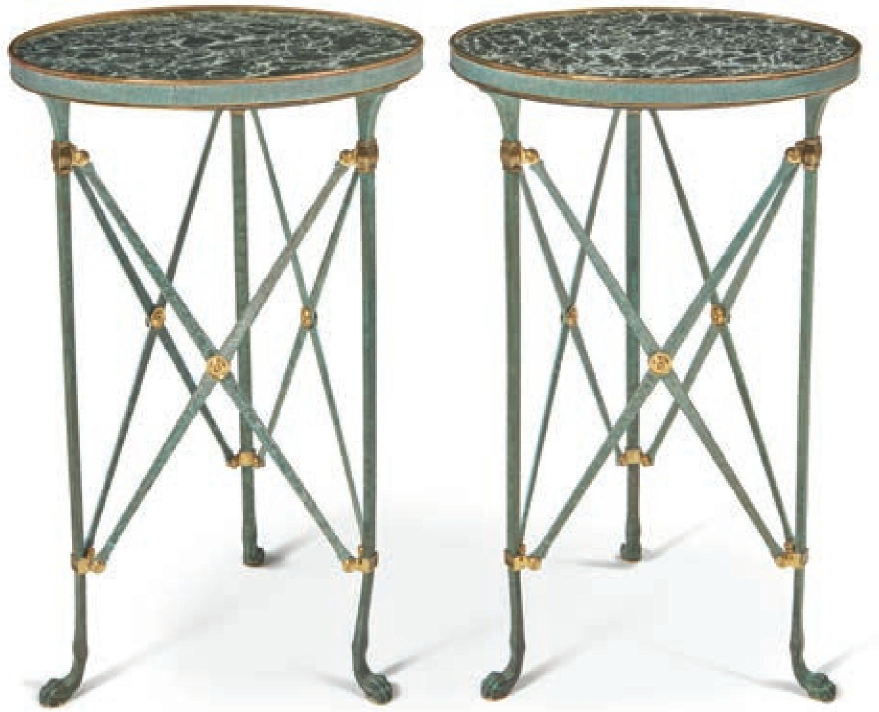


Fig. 2 Caravaggio, *La Buona ventura (The Fortune Teller)*, *circa* 1594, oil on canvas, Musei Capitolini, Rome





19

□ 19 SOLD WITHOUT RESERVE

A PAIR OF DIRECTOIRE STYLE GILT AND PATINATED METAL GUÉRIDONS

with *verde antico* marble tops
height 27¾ in.; diameter 17 in.; 70.5 cm; 43 cm

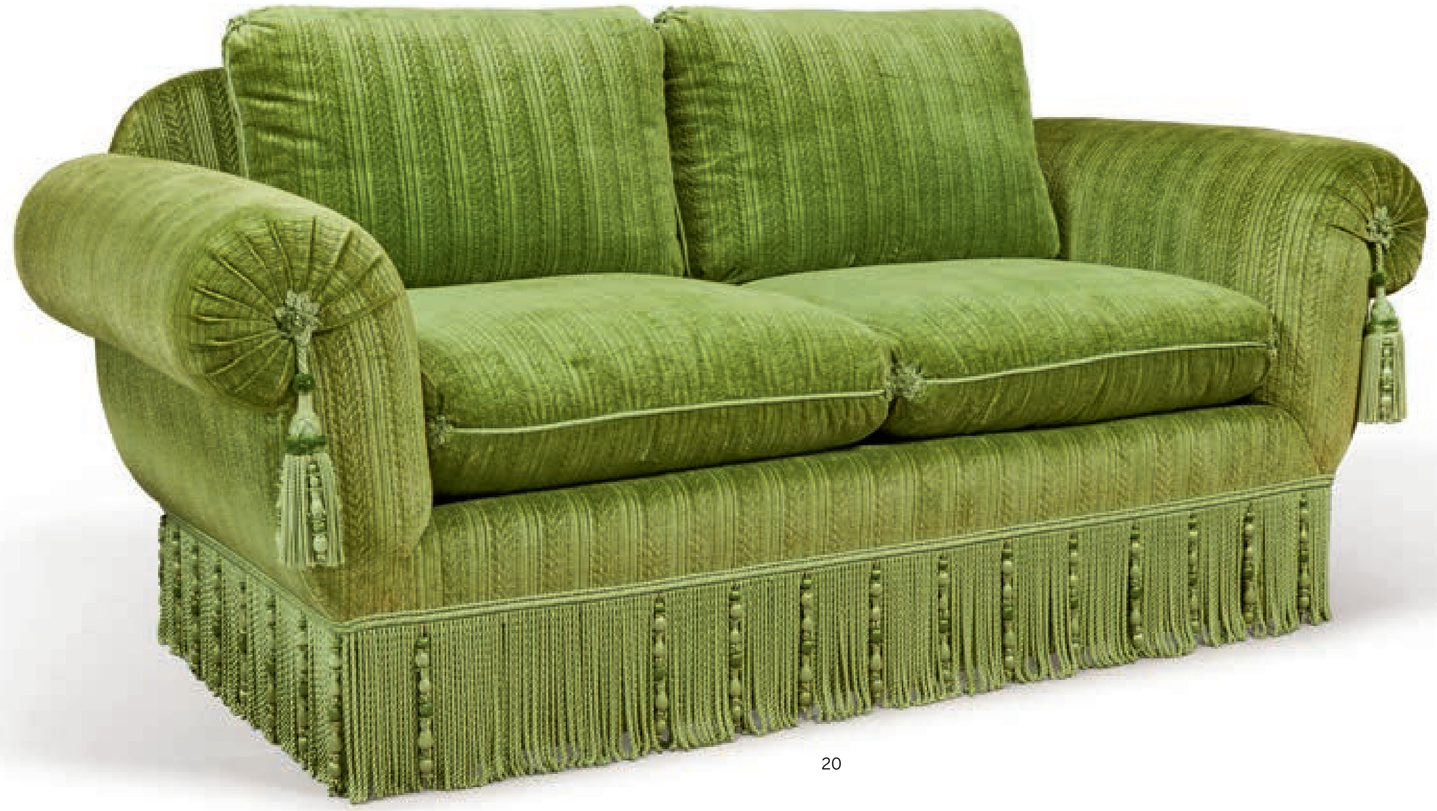
$ 1,500-2,500

□ 20 SOLD WITHOUT RESERVE

A GREEN VELVET TWO-SEATER SOFA, MODERN

height 32 in.; width 71 in.; depth 35 in.; 81.5 cm; 180.5 cm; 89 cm

$ 800-1,200



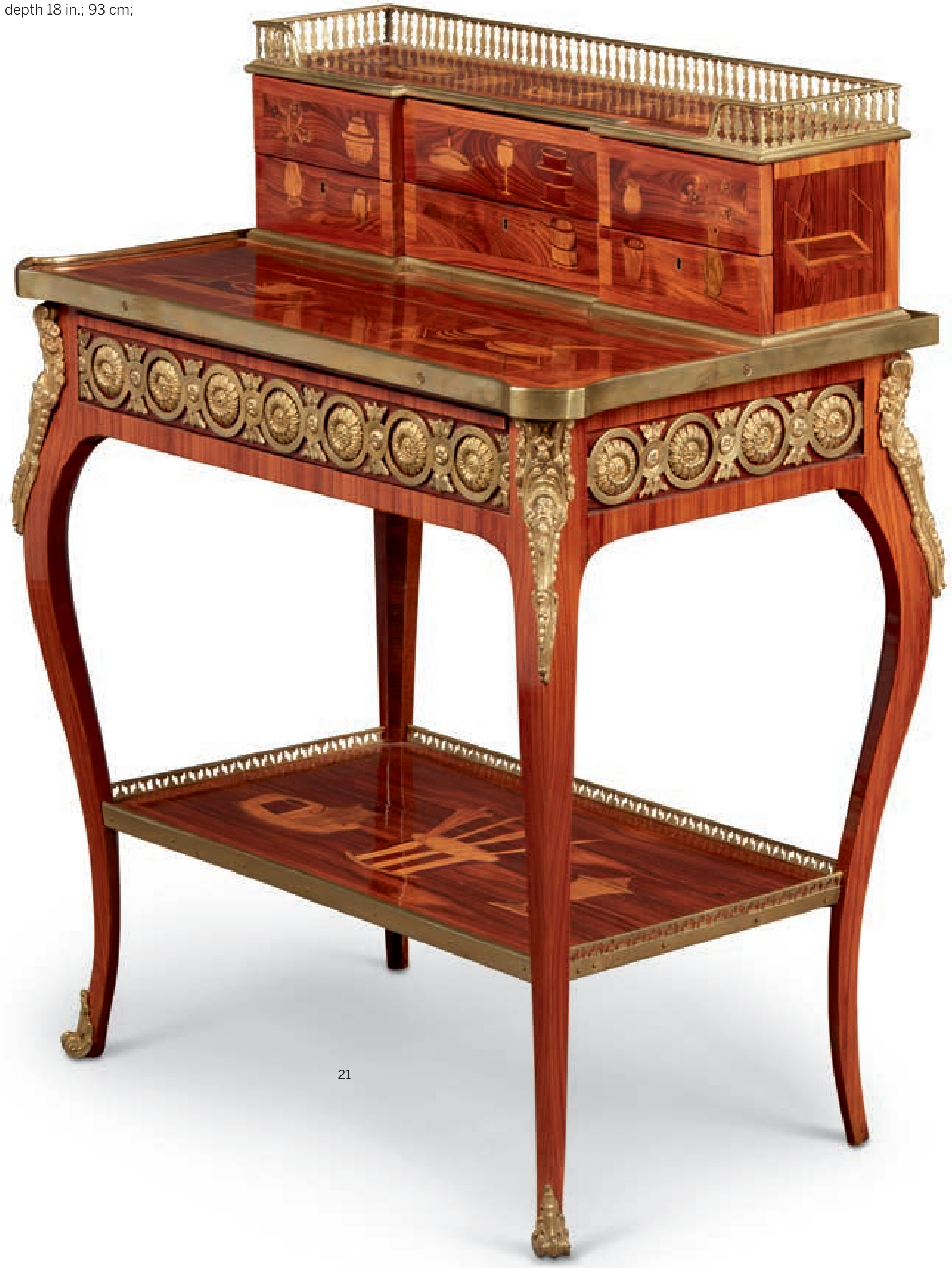
20

21

A LATE LOUIS XV GILT BRONZE-MOUNTED KINGWOOD, TULIPWOOD, AMARANTH AND MARQUETRY BONHEUR DU JOUR IN THE MANNER OF TOPINO, THIRD QUARTER 18TH CENTURY

partially re-mounted; lacking *sabots* to rear feet
height 36½ in.; width 28½ in.; depth 18 in.; 93 cm; 72.5 cm; 46 cm

⊙ $ 8,000-12,000



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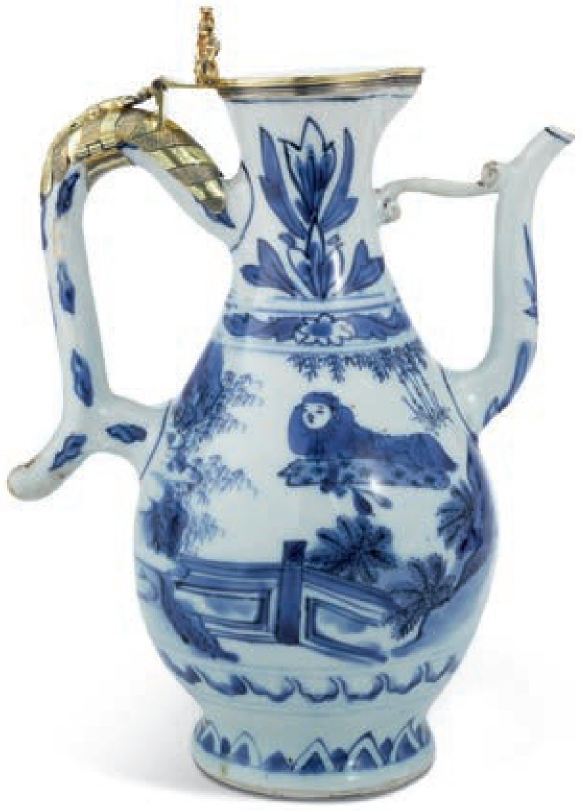


22

22

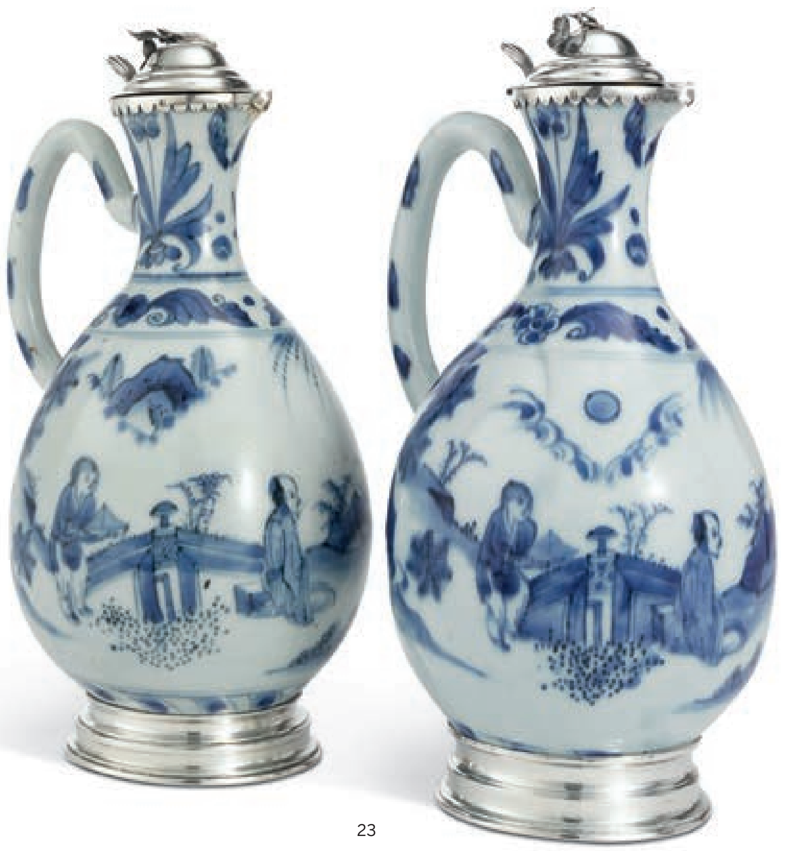
A CHINESE BLUE AND WHITE PORCELAIN EWER WITH SILVER-GILT MOUNTS, MID 17TH CENTURY, THE MOUNTS PROBABLY ENGLISH OR FLEMISH

of pear shape painted in underglaze blue with figures in landscapes, flat silver-gilt cover with twin-tailed mermaid thumbpiece, the handle mount tooled with ribbonwork and applied with a salamander
apparently unmarked
height 8½ in.; 21.5 cm

PROVENANCE

Kenneth Davis, King Street, London, 2003

$ 6,000-9,000



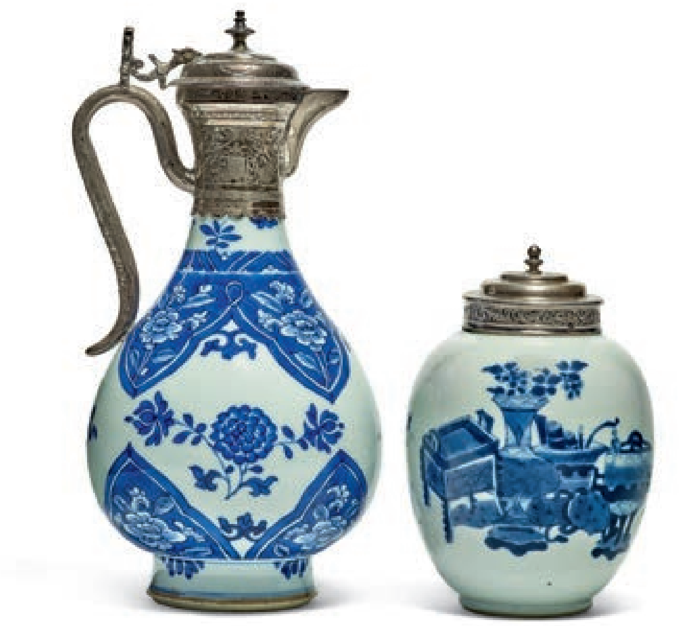
23

□ 23 SOLD WITHOUT RESERVE

A PAIR OF CHINESE BLUE AND WHITE PORCELAIN EWERS WITH SILVER MOUNTS, THE PORCELAIN MID 17TH CENTURY; THE SILVER DUTCH, 19TH CENTURY

of pear shape painted in underglaze blue with an attendant approaching a scholar and sage, in landscapes, the necks with stylized plants, domed silver covers with flower and leaf finials, loaded silver bases with molded borders
marked on lip of covers and rims of bodies with a maker's mark and control mark for small work
height 9¾ in.; 25 cm

$ 2,500-3,500



24

□ 24 SOLD WITHOUT RESERVE

A CHINESE BLUE AND WHITE PORCELAIN EWER AND TEA CADDY WITH EUROPEAN SILVER MOUNTS, THE PORCELAIN EARLY 18TH CENTURY

the baluster ewer painted with flowers on lappets, English silver mounts flat-chased with shields and foliage, eagle head thumbpiece and baluster finial, *erased marks apparently for Charles Stuart Harris, London, 1909*; the caddy ovoid, painted in underglaze blue with "Hundred Antiques" including vases, urns, a fan and scrolls, the silver cap and mount engraved with foliage, acorn finial, *by J. Helweg of Amsterdam, 1852*
heights 9 and 5⅜ in.; 22.8 and 13.6 cm

$ 2,000-3,000

□ 25 SOLD WITHOUT RESERVE

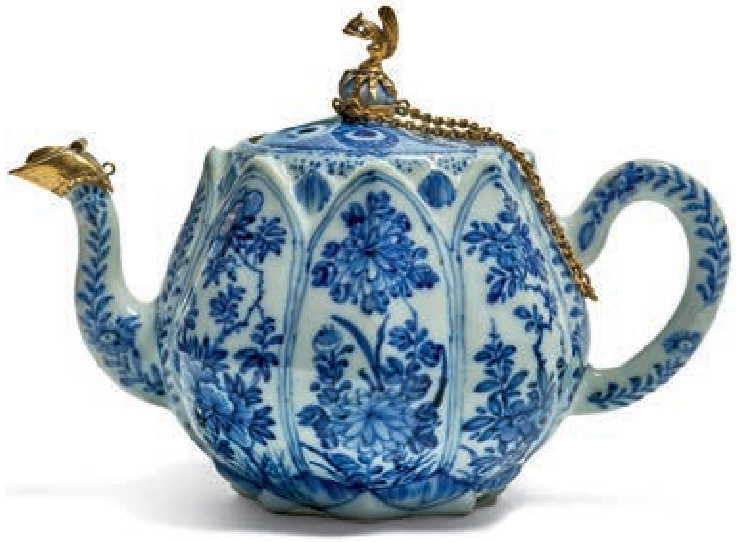
A CHINESE BLUE AND WHITE PORCELAIN TEAPOT, CIRCA 1700

of lotus shape the petals painted with underglaze blue flowering plants, with gilt metal spout-cover, *early 18th century*, the loose cover with silver-gilt squirrel finial and chain
height 4¾ in.; 12 cm

PROVENANCE

Solveig & Anita Gray, 58 Davies Street, London

$ 2,000-3,000



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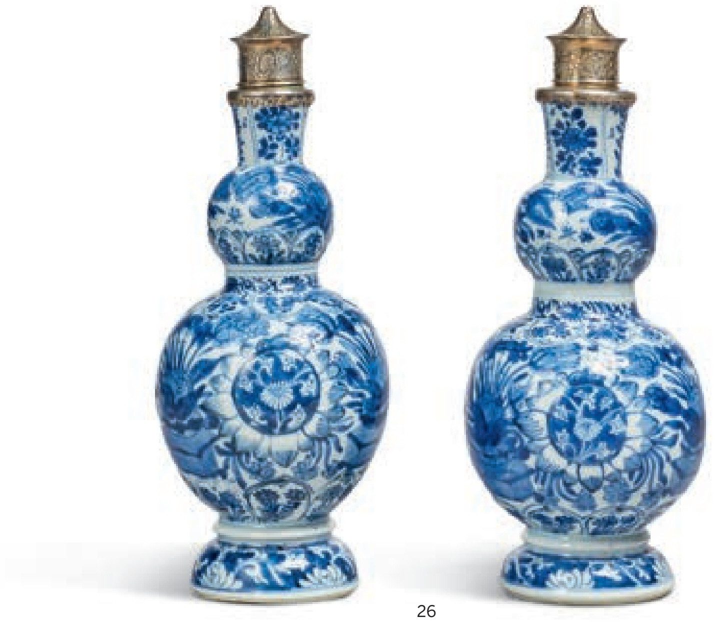


26

□ 26 SOLD WITHOUT RESERVE

TWO CHINESE BLUE AND WHITE PORCELAIN DOUBLE GOURD VASES, CIRCA 1700

painted with tulips and other flowers and butterflies in underglaze blue, with later silver rims and covers chased with flowers, *unmarked, late 19th century*
heights 10¾ in.; 27.4 cm

$ 2,500-3,500

27

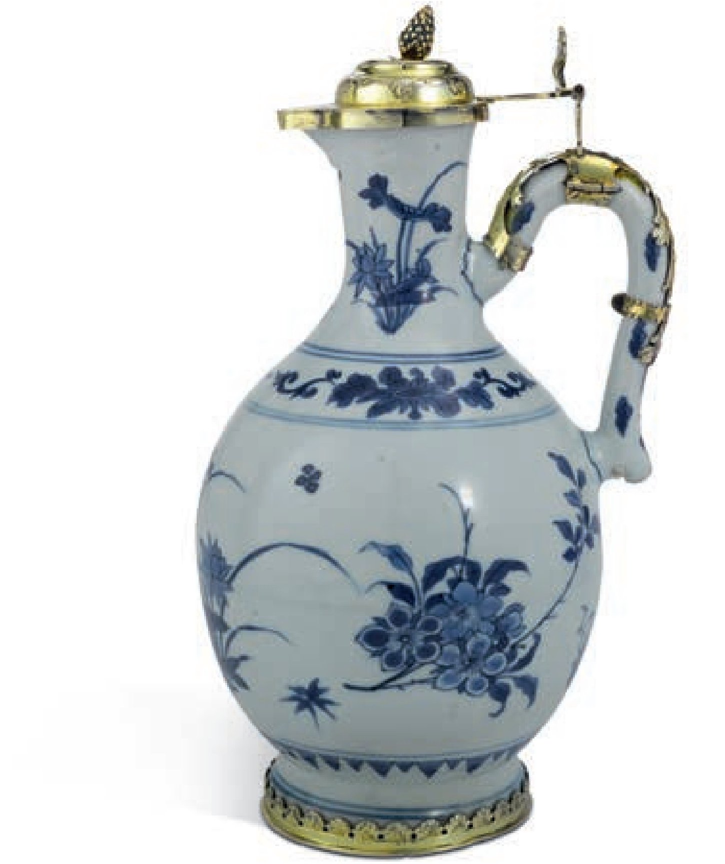
A CHINESE BLUE AND WHITE PORCELAIN EWER WITH SILVER-GILT MOUNTS, THE PORCELAIN CIRCA 1640; THE MOUNTS MAKER'S MARK HV PROBABLY FOR HEINRICH UDESHEIM, BONN, CIRCA 1735

the baluster body painted in underglaze blue with sprays of flowers, the domed cover chased with a foliate border, bud finial and shell thumbpiece, the handle mounts shaped as leaves, the foot rim with serrated and engraved leaf-tip border
marked on base rim
height 10½ in.; 26.5 cm

PROVENANCE

Kenneth Davis, King Street, London, 2005

$ 8,000-12,000



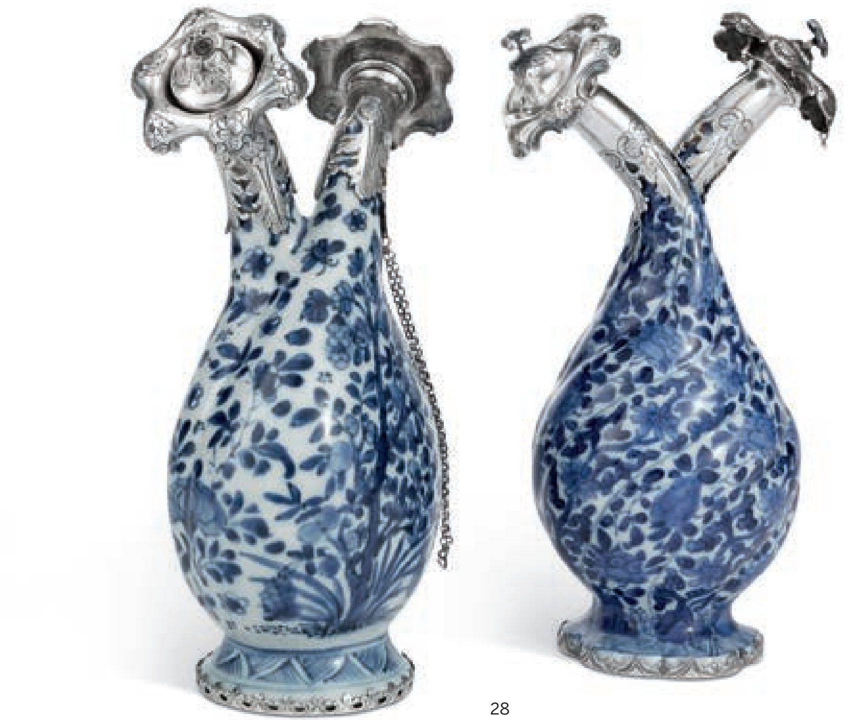
27

□ 28 SOLD WITHOUT RESERVE

TWO CHINESE BLUE AND WHITE PORCELAIN DOUBLE FLASKS WITH SILVER MOUNTS, THE PORCELAIN EARLY 18TH CENTURY; THE SILVER DUTCH, MID 19TH CENTURY

painted in underglaze blue with flowering plants, one spiral molded, the silver with flower finials and chased with rococo ornament
by Pijzel en Carbentus of the Hague
heights 8½ in.; 21.7 cm

$ 2,000-3,000



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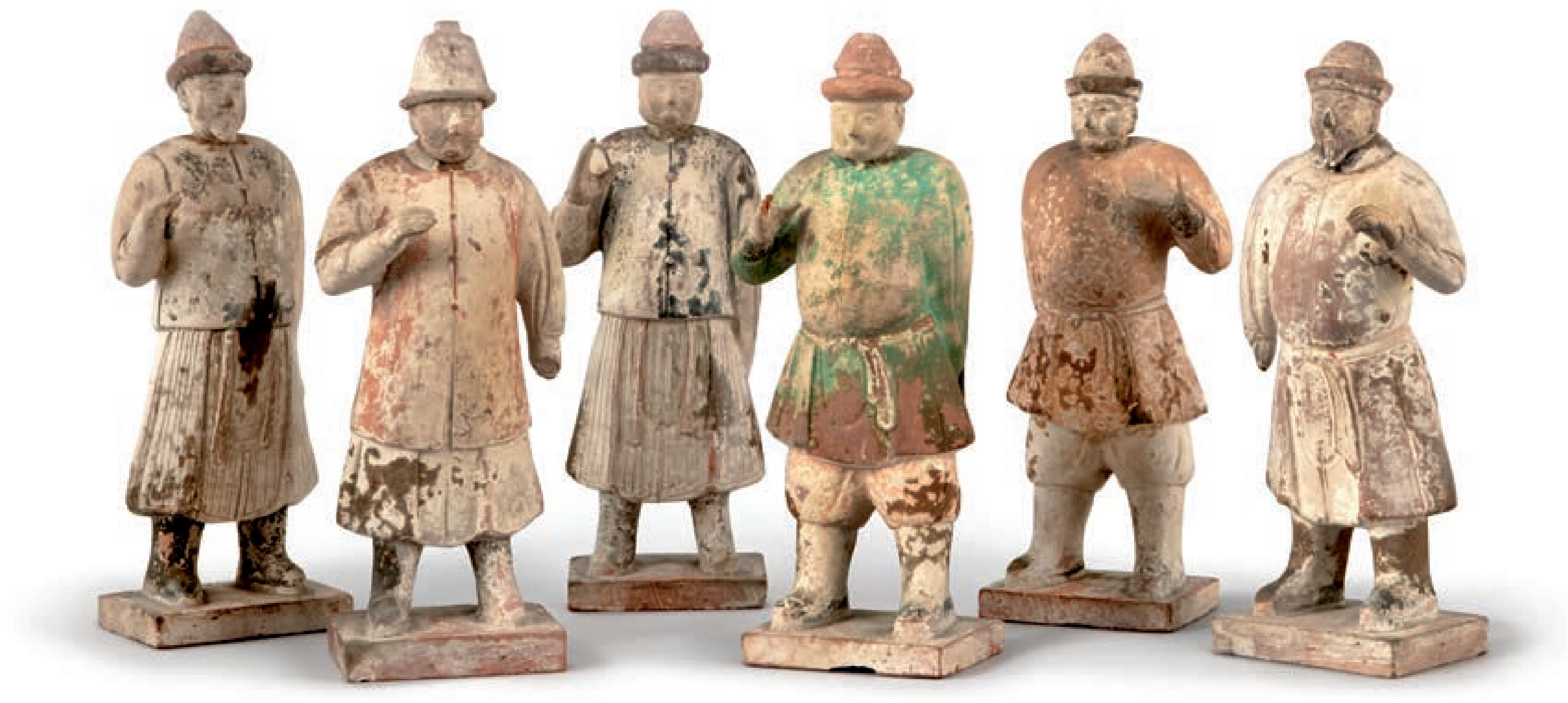

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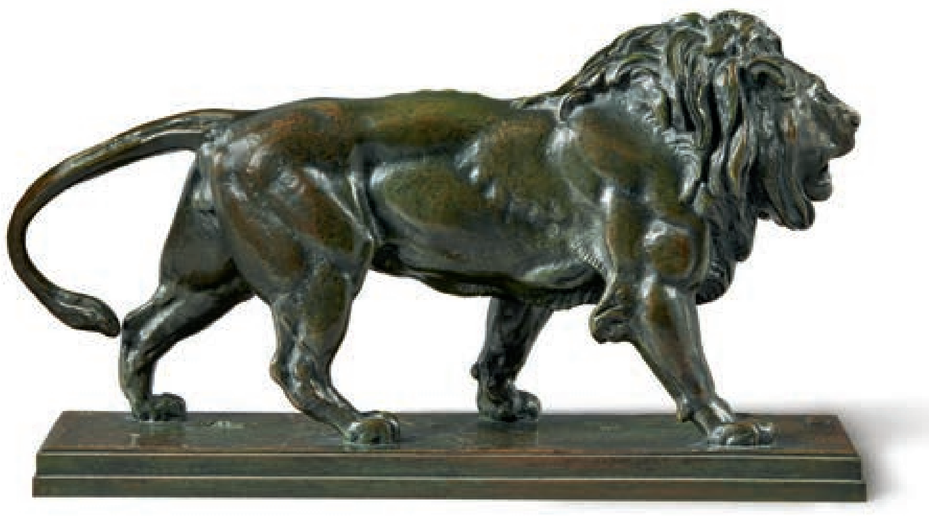


30

□ 29 SOLD WITHOUT RESERVE

A SET OF SIX CHINESE MING-STYLE PAINTED POTTERY FIGURES OF ATTENDANTS, 20TH CENTURY

each standing with feet shoulder-width apart on a rectangular base, one arm raised in front of the chest with the hand cupped to hold an implement and the other arm suspended by the side, the face directed forward, the figures variously clad in tunics, robes, jackets, and trousers and each donning a rounded cap, traces of pigment. *6 pieces*.
height of tallest 12 in.; 30.5 cm

$ 800-1,200

□ 30 SOLD WITHOUT RESERVE

ANTOINE-LOUIS BAYRE

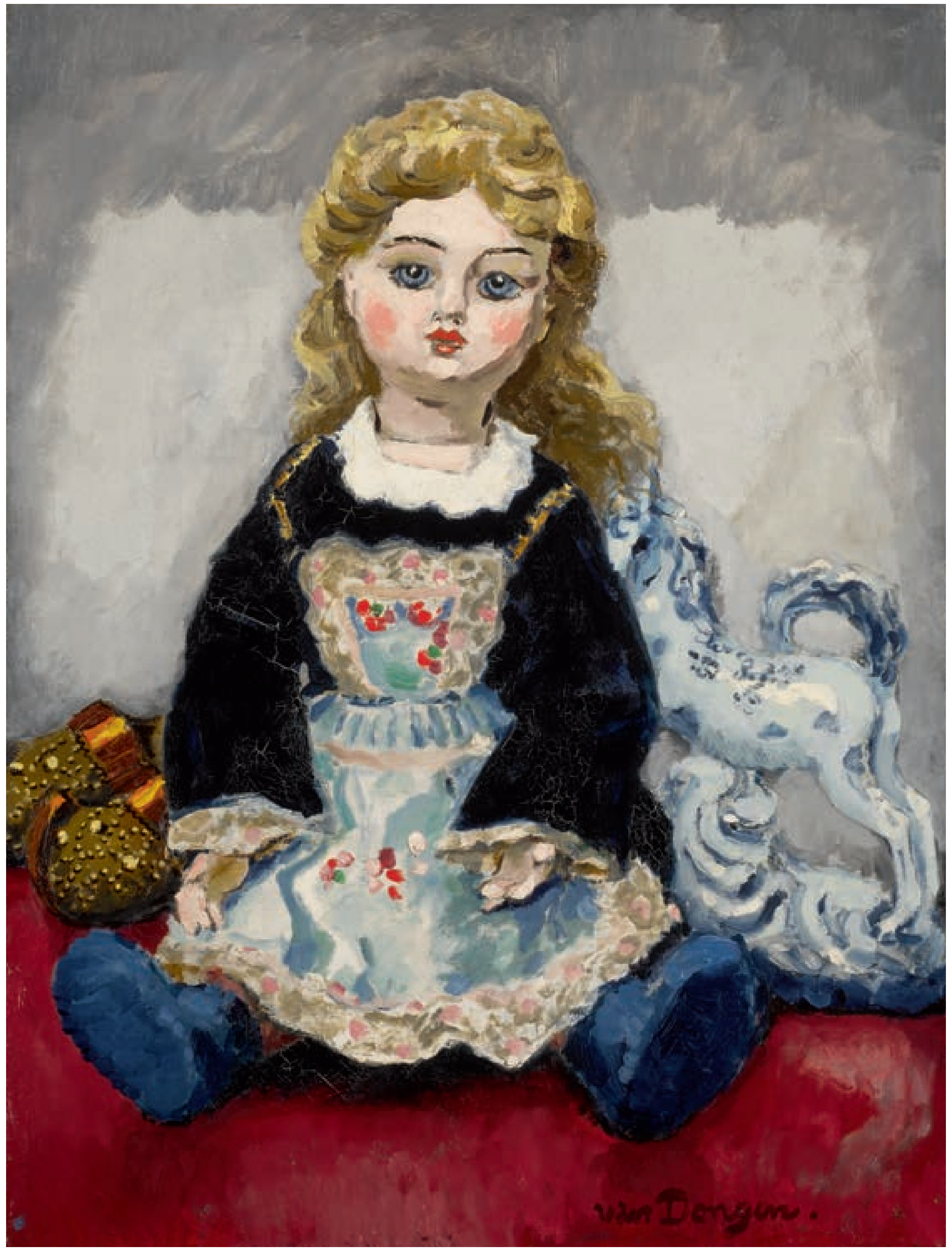
French,

1795 - 1875

Lion qui marche

signed *BARYE* and *F. BARBEDIENNE FONDEUR* and stamped *FB*
bronze
length 15¾ in.; 40 cm

$ 2,000-3,000



31

31

KEES VAN DONGEN

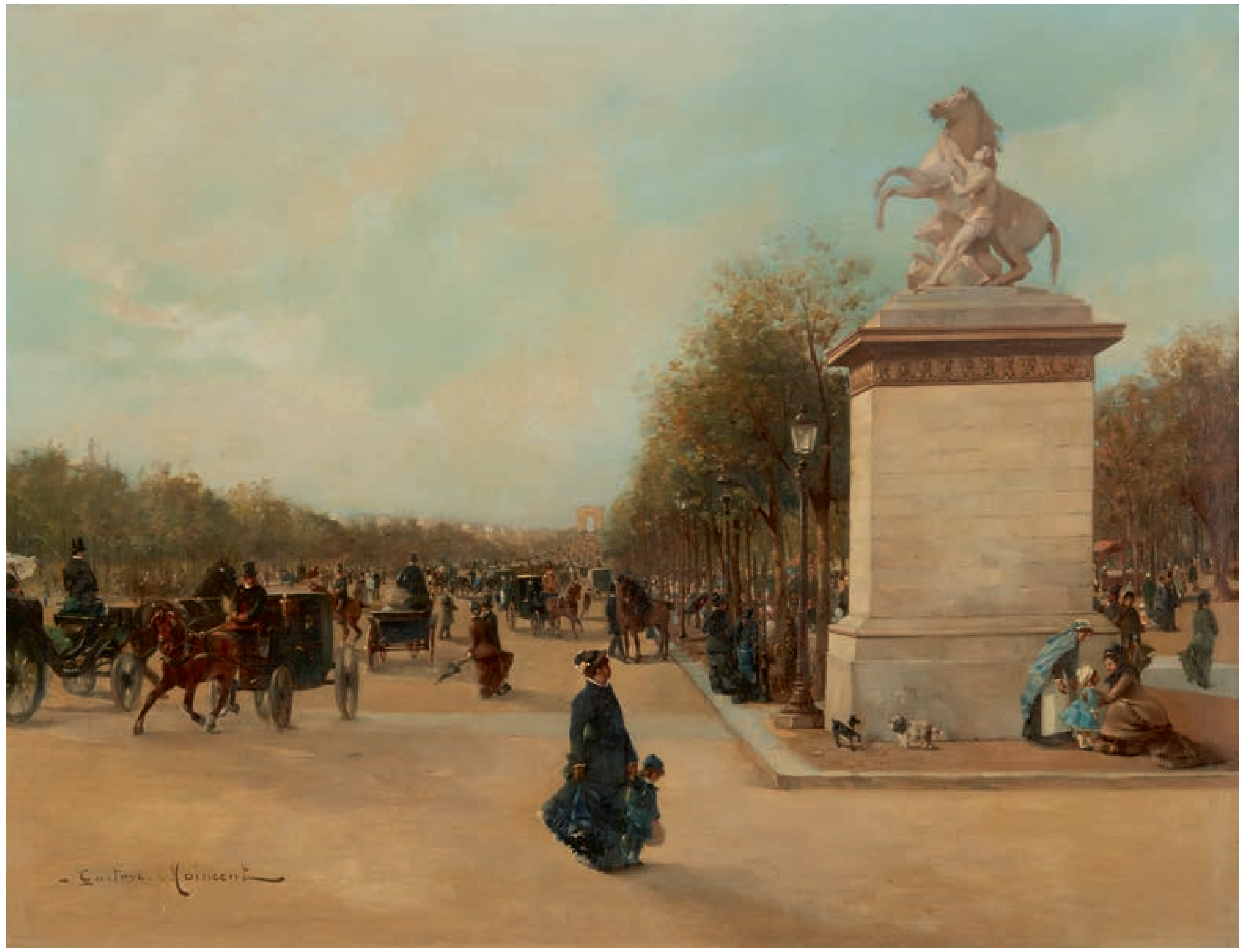
Rotterdam 1877 - 1968 Monte Carlo

Nature morte avec poupée

signed lower right *van Dongen.*;
signed, dated and inscribed on the stretcher *van Dongen 14 juin 1940/ .Margoden*
oil on canvas
24 by 18⅛ in.; 61 by 46 cm
painted on 14 June 1940

$ 60,000-80,000

This work will be included in the forthcoming van Dongen Digital Catalogue Raisonné, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.



32

Nature morte avec poupée is a striking example of Kees van Dongen's unique approach to the traditional still life genre. The colorful embroidery of the doll's dress, framed by the glimmering beads of the golden slippers and the delicate blue hues of the porcelain horse, imbue the canvas with a striking textural quality that transforms the typically unassuming subject into a dynamic composition.

The artist's handling of paint and employment of color grants this work an expressive and highly-charged quality. Reflecting his artistic roots in the Fauve movement, which he practiced with two of the movement's principle exponents, André Derain and Maurice de Vlaminck, van Dongen retained his love for thickly applied paint and highly saturated hues. The present work is reminiscent of the commissioned portraits of Parisian elite that would define van Dongen's oeuvre, in which the artist rendered elegant, Parisian women with a doll-like quality through flattened perspectives and bold color and texture. Van Dongen's still lifes demonstrate the artist's remarkable ability to distill traditional subject matter to its color and energy. So focused was Van Dongen's obsession with color, scholar William Steadman has suggested that it held a symbolic meaning and status for the artist (W.E. Steadman & D. Sutton, *Cornelius Theodorus Marie Van Dongen*, Tuscon 1971, pp. 20-28).

The present work evokes the color and expressive line that became the quintessence of his style. In 1926, the artist was inducted into the French Legion of Honor, and, in 1927, awarded the Order of the Crown of Belgium. Van Dongen's approach to art earned him international approbation and *Nature morte avec poupée* beautifully epitomizes the intoxicating painterly intensity for which he was most well-known.

32

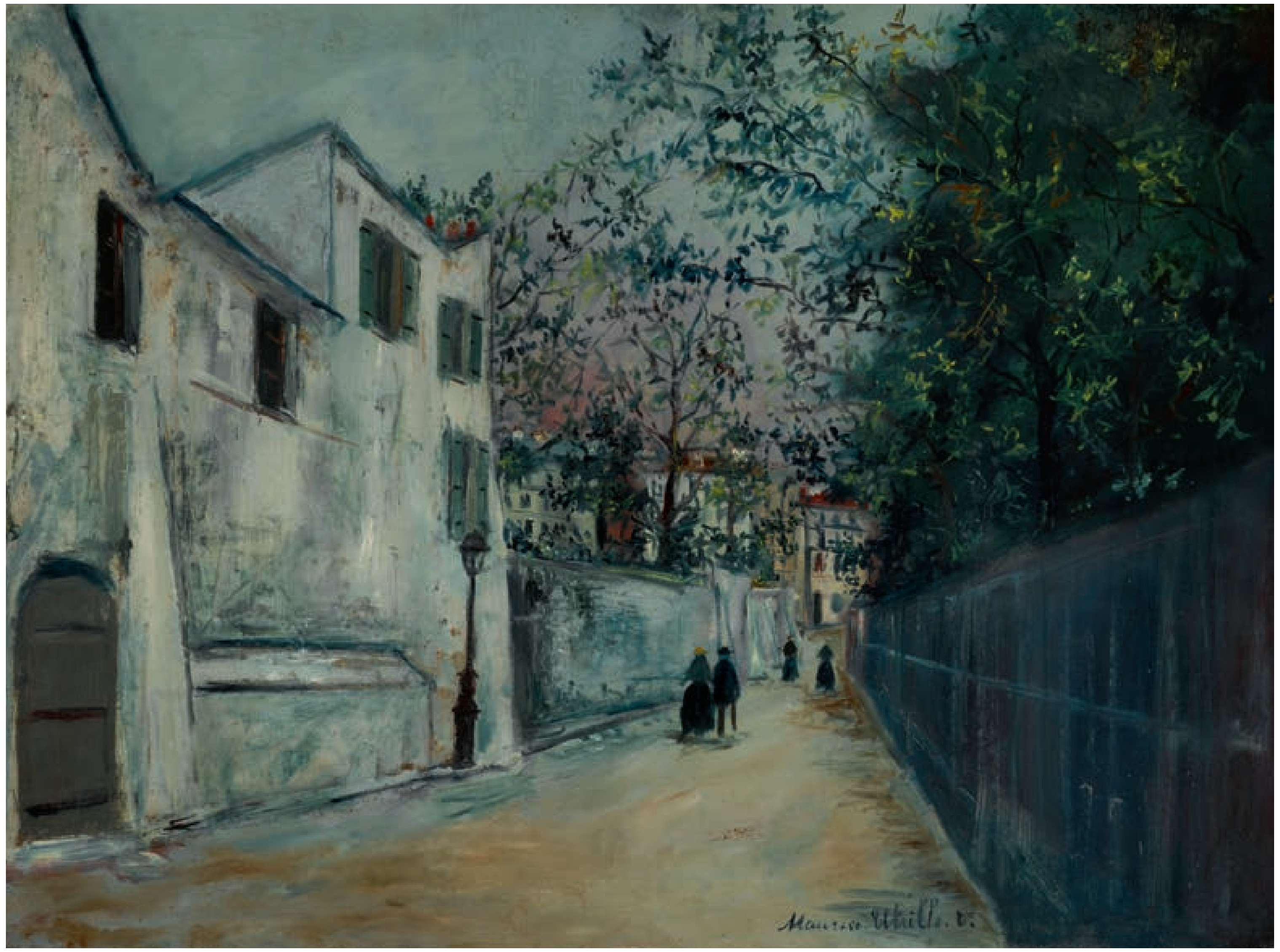
GUSTAVE MAINCENT

Paris 1848 - 1897 Bougival

The Champs Élysées with the Tuileries and the Arc de Triomphe in the Distance

signed lower left: *Gustave Maincent*.
oil on canvas
23¾ by 30¾ in.; 60.3 by 78.1 cm

$ 15,000-20,000



33

33

MAURICE UTRILLO

Montmartre 1883 - 1955 Dax

Rue Saint-Vincent à Montmartre

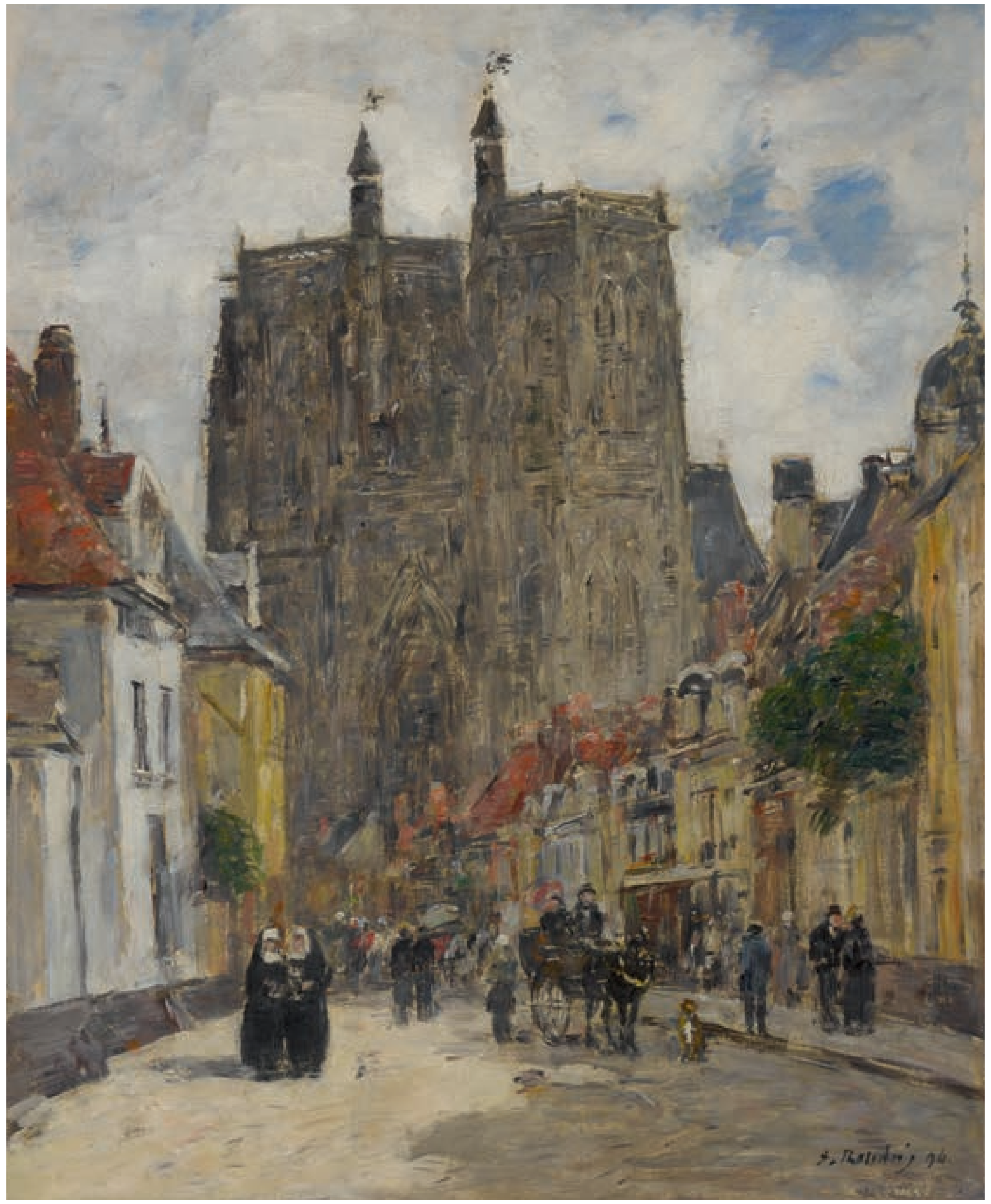
signed lower right *Maurice. Utrillo. V.*
oil on board
23 by 30¾ in.; 58.4 by 78.1 cm
painted in Paris *circa* 1915

The authenticity of this work has been confirmed by the Comité Utrillo-Valadon.

PROVENANCE

Private Collection, New York
By whom sold, New York, Parke-Bernet Galleries, Inc., 2 May 1956, lot 82
There acquired

$ 40,000-60,000



34

34

EUGÈNE BOUDIN

Honfleur 1824 - 1898 Deauville

Abbeville, Rue et église Saint-Vulfran

signed and dated lower right *E. Boudin 94*
oil on panel
18⅛ by 14⅝ in.; 46 by 37.1 cm
painted in Abbeville in 1894

PROVENANCE

Allard et Noël, Paris
Desmond Fitzgerald, Brookline, Massachusetts
By whose estate sold, New York, American Art Galleries, 21-22 April 1927, lot 178
There acquired by Durand-Ruel, Paris
M. Knoedler & Co., New York
Albert E. McVitty, New York
By whom sold, New York, Parke-Bernet Galleries, 15 December 1949, lot 21
There acquired by Stewart B. Hopps, New York
By whom sold, New York, Parke-Bernet Galleries, 10 January 1952, lot 73
There acquired by Stanley Barbee, Beverly Hills
By whom sold, New York, Parke-Bernet Galleries, 11 February 1953, lot 57
There acquired

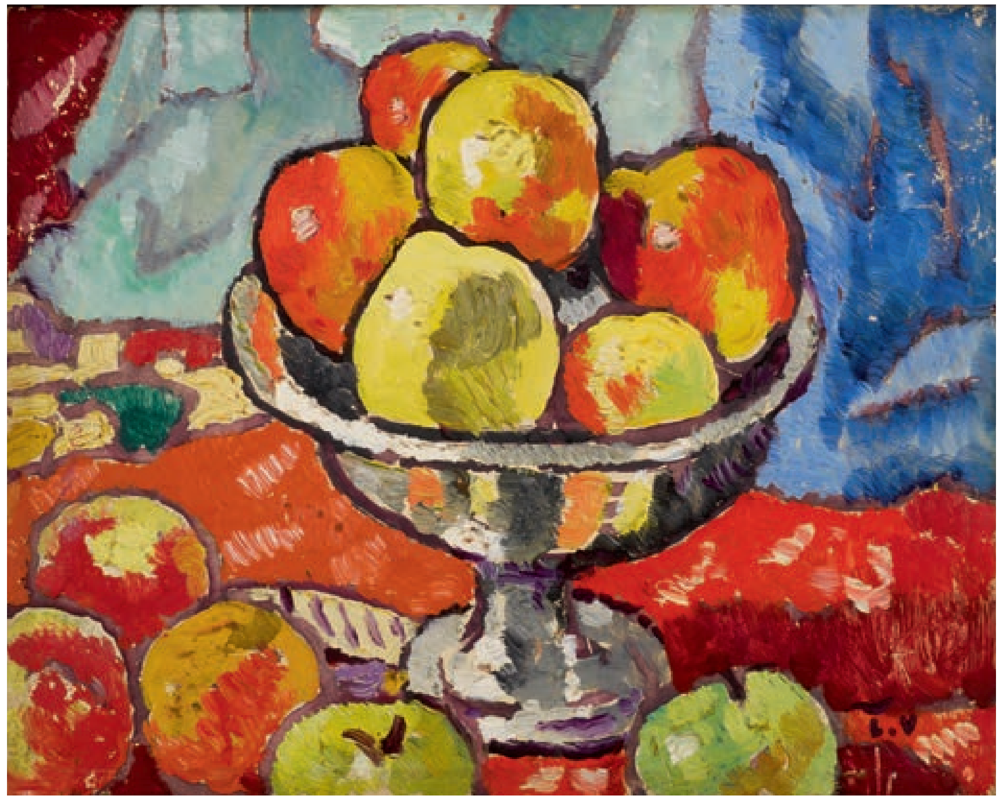
EXHIBITED

Paris, École nationale des Beaux-Arts, *Exposition des oeuvres d'Eugène Boudin*, 1899, no. 57

LITERATURE

R. Schmit, *Eugène Boudin*, vol. III, Paris 1973, no. 3239, reproduced p. 243

$ 30,000-50,000



35

35

LOUIS VALTAT

Dieppe 1869 - Paris 1952

Coupe de fruits

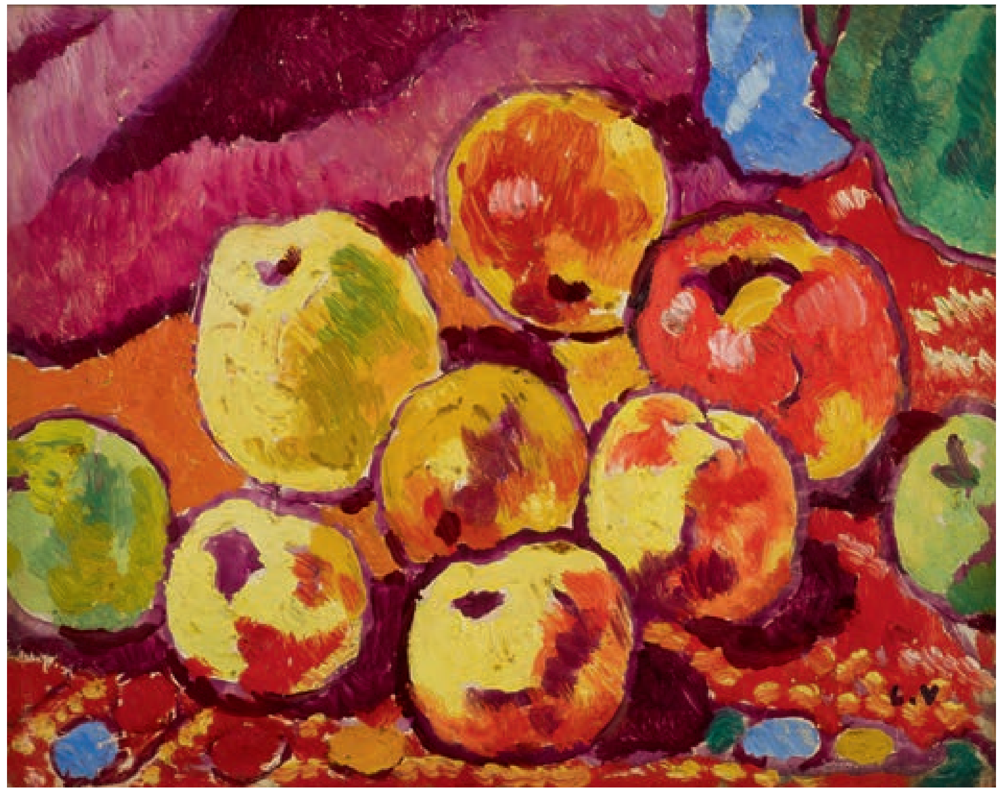
signed with the initials lower right *L.V*
oil on board
8½ by 10⅝ in.; 21.6 by 26.9 cm
painted in 1942

This work is recorded in the archives of "l'Association Les amis de Louis Valtat."

PROVENANCE

Galerie Denise Valtat, Paris

$ 15,000-25,000



36

36

LOUIS VALTAT

Dieppe 1869 - Paris 1952

Les Pommes

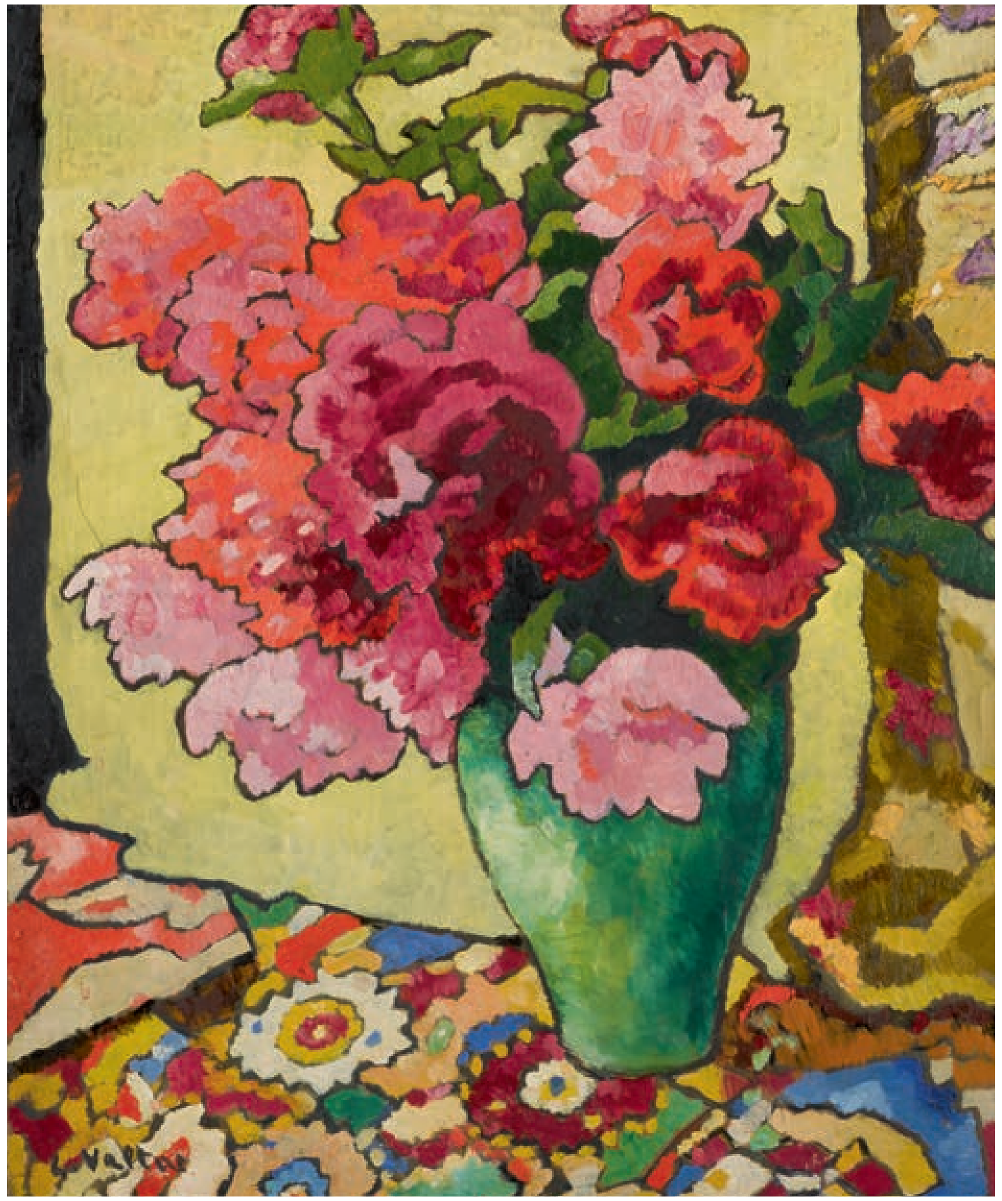
stamped with the initials lower right *L.V*
oil on board
8½ by 10⅝ in.; 21.6 by 27 cm
painted in 1942

This work is recorded in the archives of "l'Association Les amis de Louis Valtat."

PROVENANCE

Galerie Denise Valtat, Paris

$ 15,000-20,000



37

37

LOUIS VALTAT

Dieppe 1869 - Paris 1952

Bouquet de pivoines au vase vert

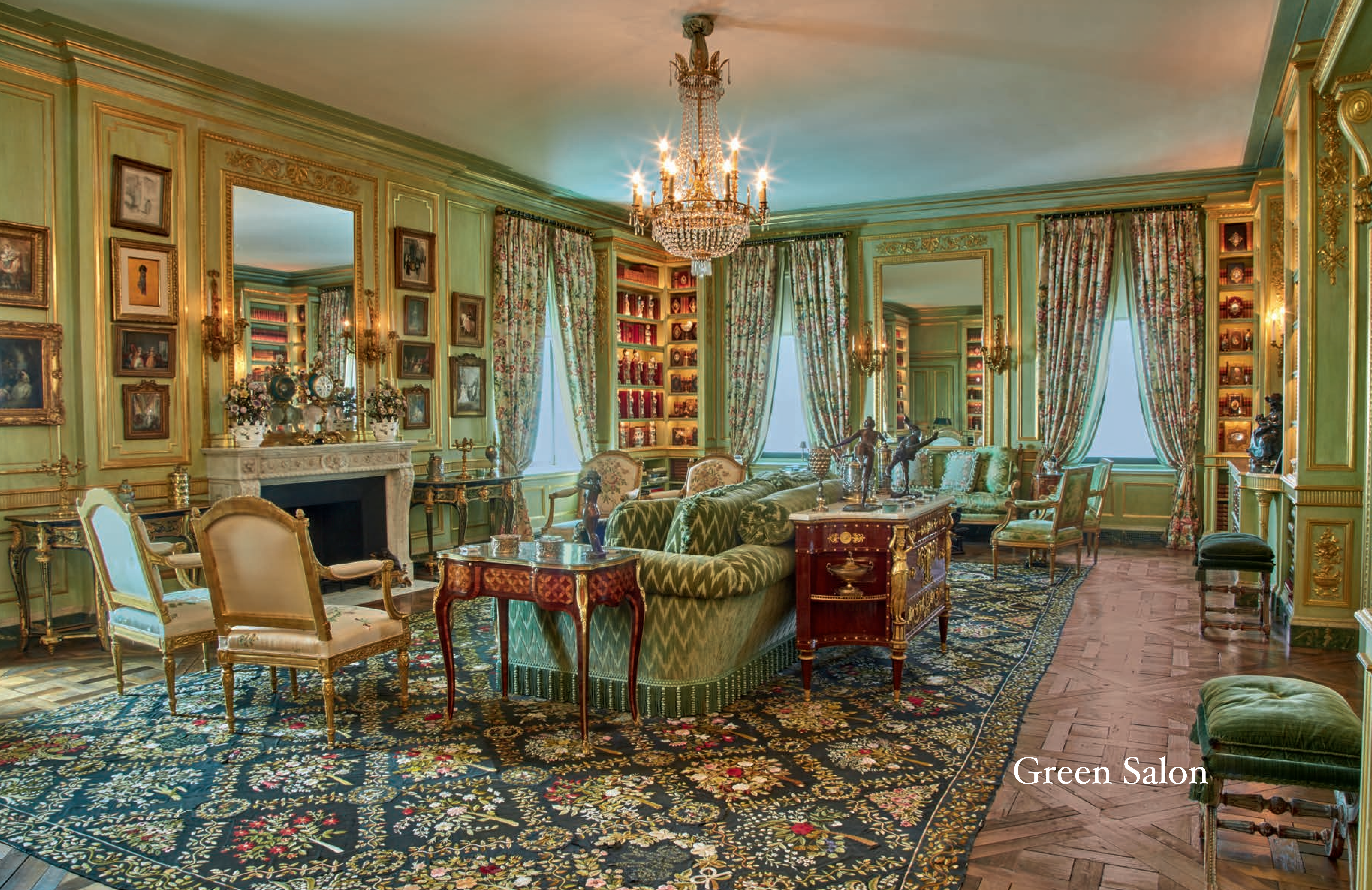
signed lower left *L. Valtat*
oil on canvas
25½ by 21⅜ in.; 64.8 by 54.3 cm
painted *circa* 1940

This work is recorded in the archives of "l'Association Les amis de Louis Valtat."

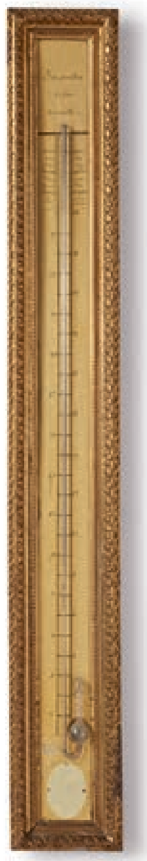
PROVENANCE

Partridge Fine Arts, London

$ 40,000-60,000



Green Salon



38

☐ 38 SOLD WITHOUT RESERVE

A LOUIS XVI GILTWOOD BAROMETER, LAST QUARTER 18TH CENTURY

in a rectangular giltwood frame, signed *Toricelli*
height 44½ in.; width 6 in.; 113 cm; 15 cm

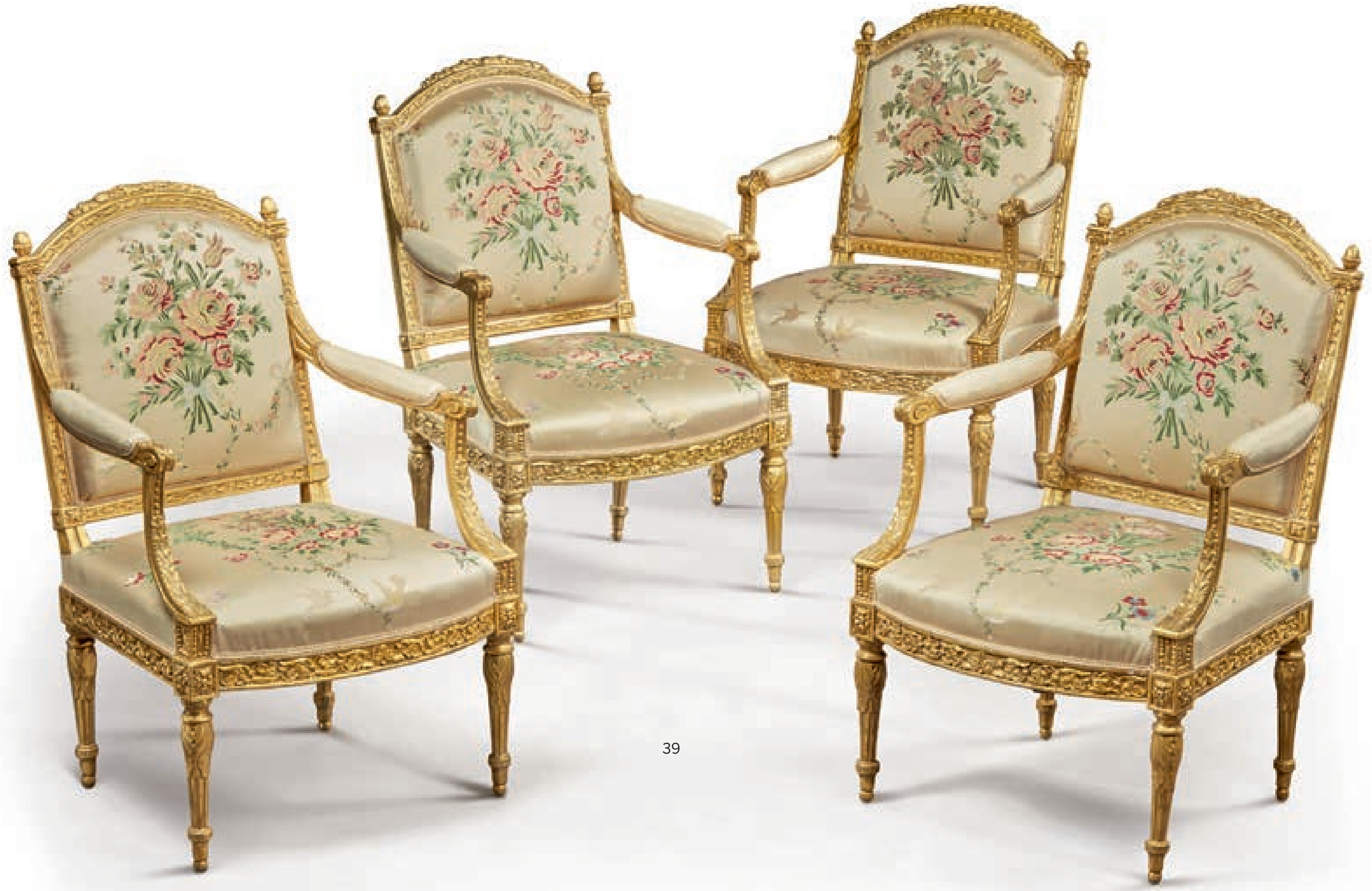
$ 1,200-1,800

39

A SET OF FOUR LOUIS XVI GILTWOOD FAUTEUILS, CIRCA 1780

covered in ivory silk with sprays of roses
height 40 in.; 102 cm

$ 10,000-15,000



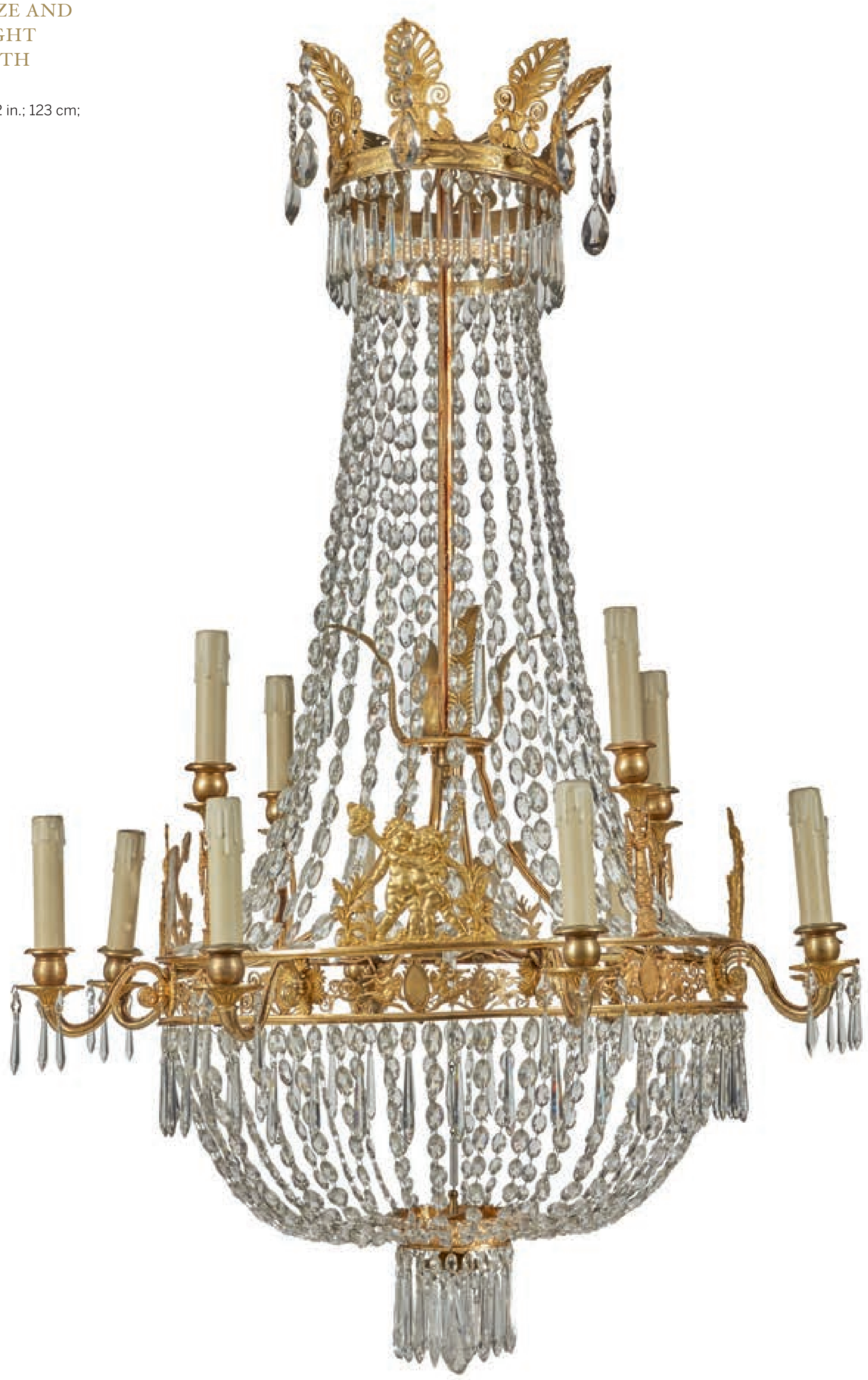
39

40

AN EMPIRE GILT BRONZE AND CUT GLASS TWELVE-LIGHT CHANDELIER, EARLY 19TH CENTURY

height 48½ in.; width 32 in.; depth 32 in.; 123 cm; 81 cm; 81 cm

$ 20,000-30,000



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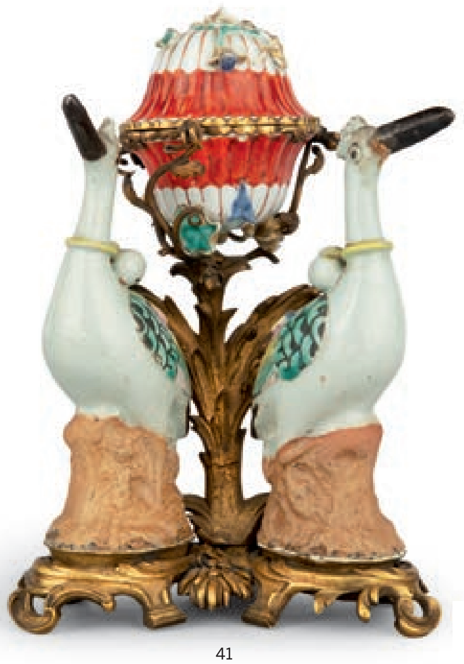


41

41

A LOUIS XV GILT BRONZE MOUNTED CHINESE EXPORT PORCELAIN GROUP CONSISTING OF TWO SUPERIMPOSED TEA BOWLS FLANKED BY CRANES, THE BOWLS CIRCA 1745, THE CRANES 18TH/19TH CENTURY, THE MOUNTS 18TH AND 19TH CENTURY

height 8 ½ in.; width 6 in.; depth 4½ in.; 21.5 cm; 15 cm; 11.5 cm

$ 4,000-6,000

☐ 42 SOLD WITHOUT RESERVE

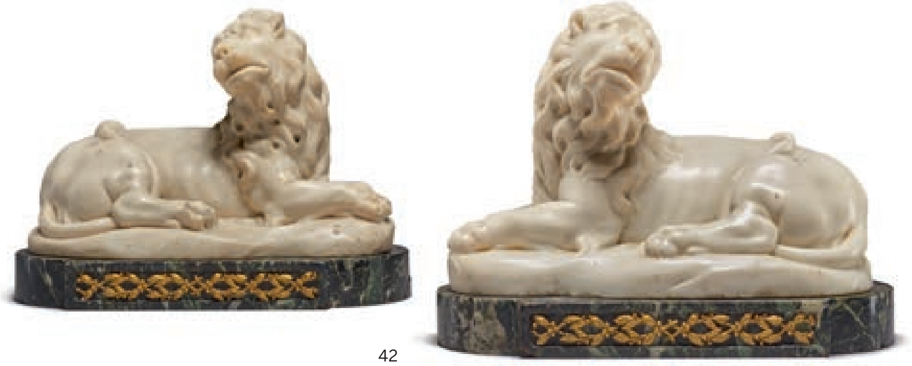
A PAIR OF ITALIAN BAROQUE MARBLE LIONS

on later ormolu-mounted *verde antico* marble bases.
length 10½ in.; 26.7 cm

PROVENANCE

Didier Aaron, Paris

$ 2,500-3,500



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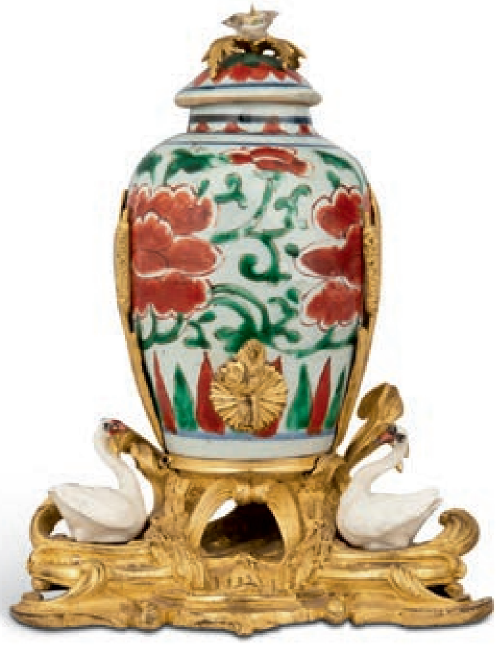


43

43

A LOUIS XV GILT BRONZE AND CHINESE AND MEISSEN PORCELAIN FOUNTAIN, THE VASE LATE 17TH CENTURY, THE MEISSEN SWANS 18TH CENTURY, THE MOUNTS MID-18TH CENTURY

the Chinese wucai vase and cover forming the foundation, flanked by Meissen porcelain swans mounted on a rococo base
height 8 in.; width 6½ in.; depth 4 in.; 20.5 cm; 16.5 cm; 10 cm

$ 5,000-8,000

☐ 44 SOLD WITHOUT RESERVE

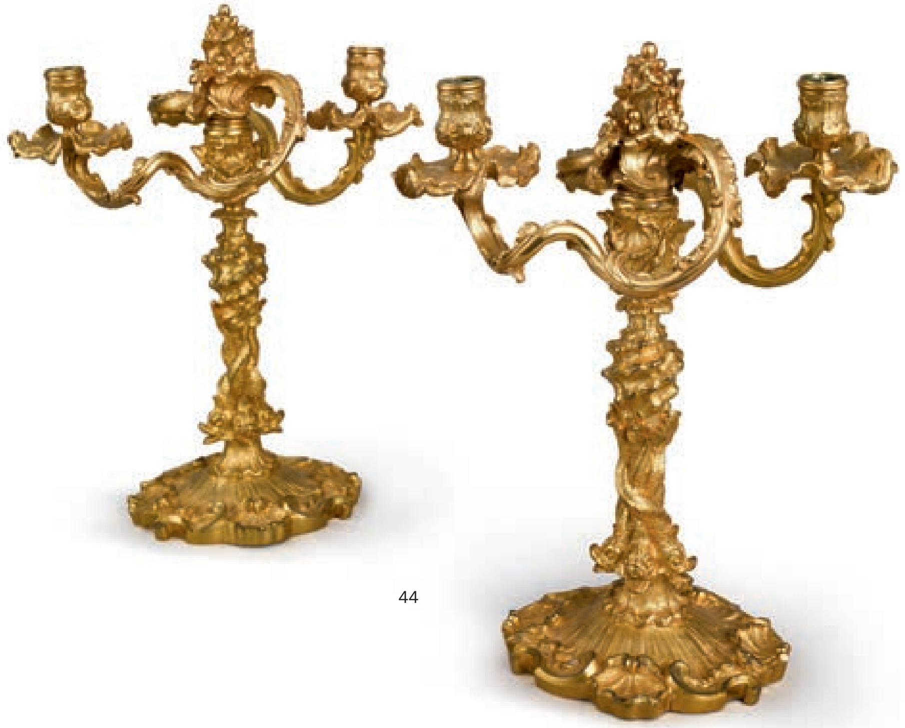
A PAIR OF WILLIAM IV GILT BRONZE TWO-LIGHT CANDELABRA, CIRCA 1835

height 14 in.; width 11½ in.; width of base 5½ in.; 35.5 cm; 29 cm; 14 cm

PROVENANCE

Partridge Fine Arts, London

$ 1,500-2,500



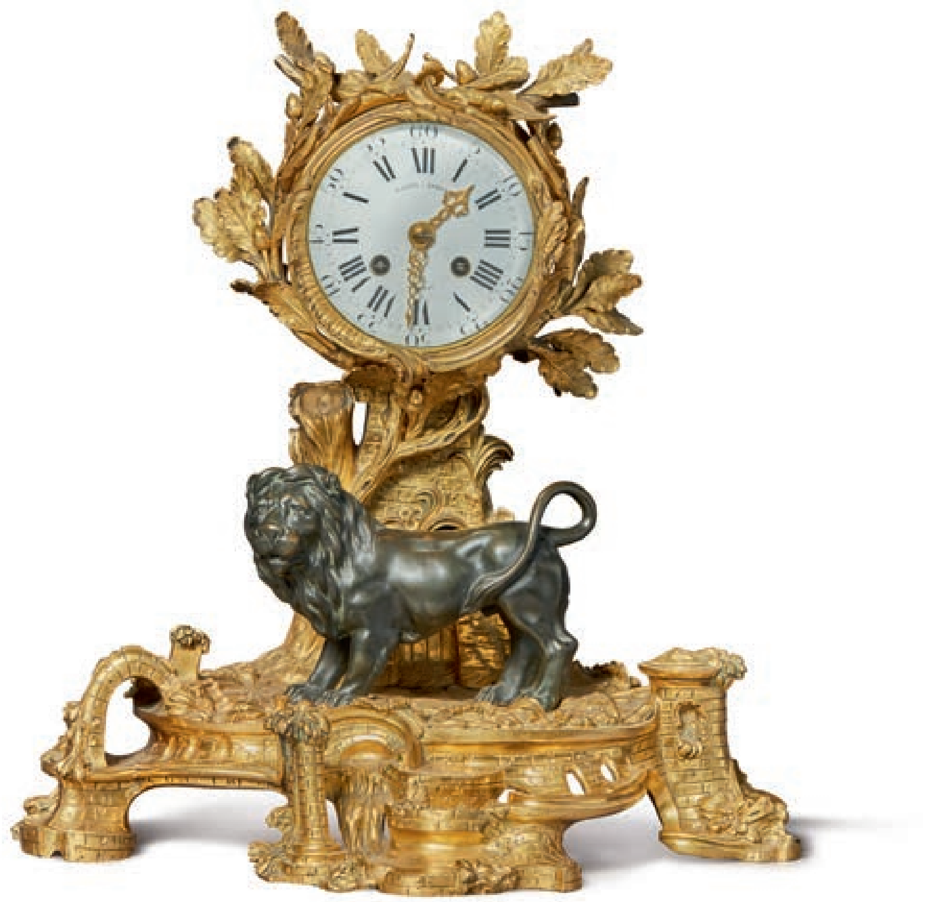
44

45

A LATE LOUIS XV GILT AND PATINATED BRONZE MANTEL CLOCK, THE CASE THIRD QUARTER 18TH CENTURY

the later dial signed *JULIEN LEROY A PARIS*; the movement circa 1840 stamped *Vincenti & Cie* and *EF321* with anchor escapement and silk suspension; the base stamped *LL* underneath
height 15 in.; width 14 in.; depth 9 ½ in.; 38 cm; 35.5 cm; 24 cm

$ 8,000-12,000



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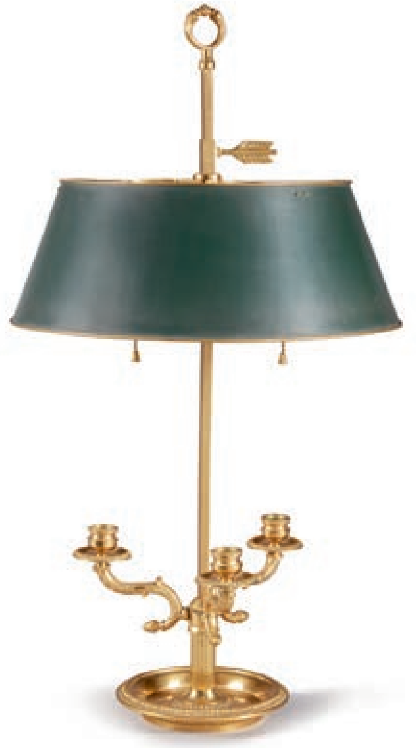


46

□ 46 SOLD WITHOUT RESERVE

A DIRECTOIRE STYLE GILT BRONZE THREE-LIGHT BOUILLOTTE LAMP

with green-painted tôle shade, electrified
height 28 in.; diameter of base 7 in.; 71 cm; 18 cm

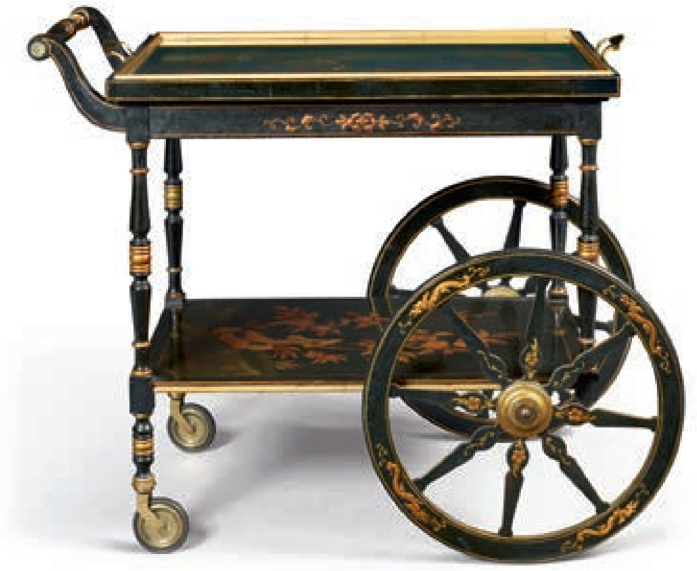
$ 800-1,200

□ 47 SOLD WITHOUT RESERVE

A REGENCY STYLE JAPANNED TEA TROLLEY

height 28 in.; width 34 in.; depth 18¼ in.; 71 cm; 86 cm; 46 cm

$ 1,200-1,800



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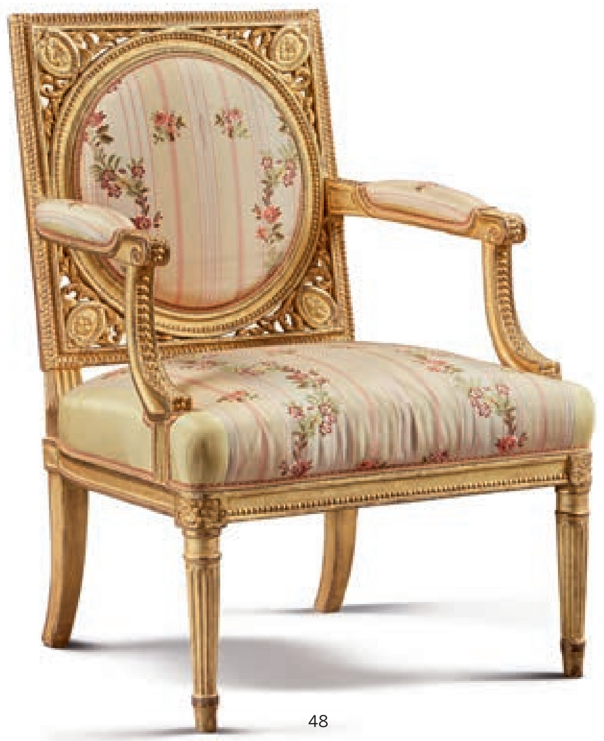


48

48

A LOUIS XVI CARVED GILTWOOD FAUTEUIL À LA REINE, CIRCA 1780

height 37¾ in.; width 25 in.; depth 25 in.; 96 cm; 63.5 cm; 63.5 cm

$ 5,000-8,000

49

A LOUIS XV GILT BRONZE MOUNTED AMARANTH, TULIPWOOD, SATINÉ, SYCAMORE AND FRUITWOOD MARQUETRY TABLE À ÉCRIRE BY RVLC, CIRCA 1760

stamped *R.V.L.C. JME*
Roger Vandercruse, called Lacroix (1728-1799), *maître* 1755
height 29½ in.; width 32 in.; depth 18 in.; 75 cm; 81 cm; 45.5 cm

⁎ **$ 50,000-80,000**

PROVENANCE

Galerie Segoura, Paris

LITERATURE

C. Roinet, *Roger Vandercruse dit La Croix* Paris 2000.

This magnificent table à écrire epitomizes the flawless quality French *ébénistes* such as Roger van der Cruse *dit* Lacroix (1728-1799) produced during the middle of the 18th century. Lacroix's talent and mastery of the marquetry and parquetry techniques are evident in the present example, as well as his acumen for well-proportioned and elegant designs where fluidity and the purity of line prevail.

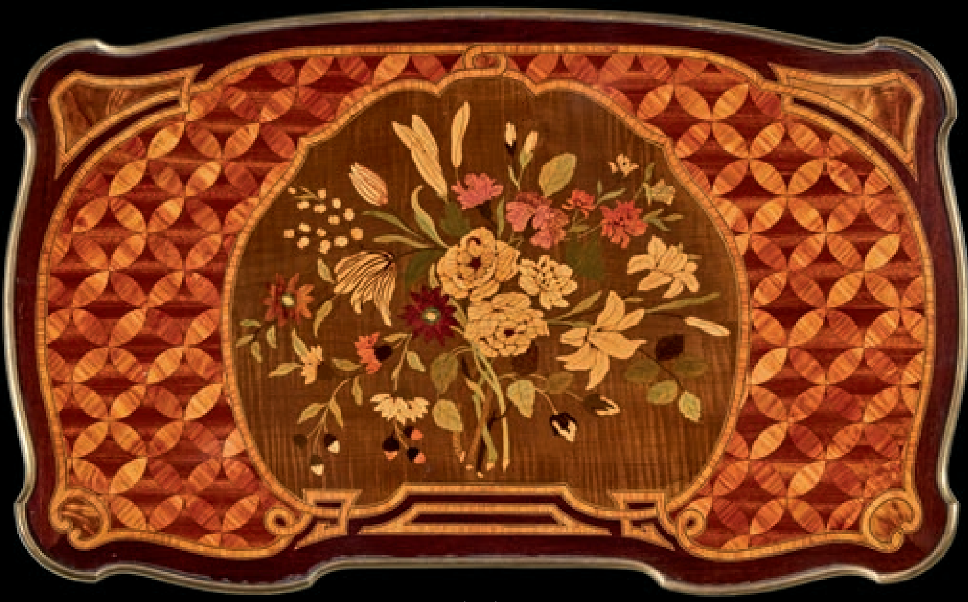
TABLE MÉCANIQUE À ÉCRIRE

This model belongs to a group of tables à écrire executed by Lacroix, circa 1750 and is derived from the mechanical tables à écrire that Jean-François Oeben (1721-1763) created in the 1750s, notably one for Madame de Pompadour in the collections of the Louvre Museum (inv. no. OA10404). Privileged cabinetmaker to the Crown, Oeben specialized in the manufacture of mechanical furniture equipped with ingenious systems which combined several functions. As with Oeben's examples, once the mechanism is in motion, it simultaneously moves the top back to reveal a larger drawer fitted with a writing surface, a small drawer and two lateral compartments.

A related table stamped RVLC and with identical mounts from the collection of Madame de Polès was sold Sotheby's New York, 20 May 1992, lot 37 (also illustrated in C. Roinet, *Roger Vandercruse dit La Croix*, Paris, 2000, p.45). Another example stamped RVLC and with similar trellis parquetry was sold at Christie's Paris, 16 December 2002, lot 256.

ROGER VAN DER CRUSE *DIT* LACROIX, MAÎTRE REÇU IN 1755

Roger Vandercruse was an influential *ébéniste* during the 18th century, whose talent contributed to the Louis XV/Louis XVI transitional style and the Louis XVI style in the second half of the 18th century. With Flemish origins, Lacroix was born in Paris in the burgeoning Faubourg Saint-Antoine where his father François was already established as an *ouvrier libre*. Lacroix was related to all the important *ébénistes* of his time: his eldest sister first married the *ébéniste* Jean-François Oeben, then Jean-Henri Riesener. Two of his other sisters married respectively Simon Oeben and Simon Guillaume, both *ébénistes*, and another sister married the *ciseleur* André Ravrio. In 1750, Lacroix married Marie-Jeanne Proguin and thus became brother-in-law to two *ébénistes*, Pierre Pioniez and Jean Marchand. He was also friendly with Pierre II Migeon and Martin Carlin, whose wedding he attended and appeared as a witness. In 1755, probably upon his father's death, Lacroix took over the workshop in the rue du Faubourg Saint Antoine. Given his brilliant skills and the quality of his marquetry and parquetry work, Lacroix enjoyed great success and was in demand, including from the Royal Court.



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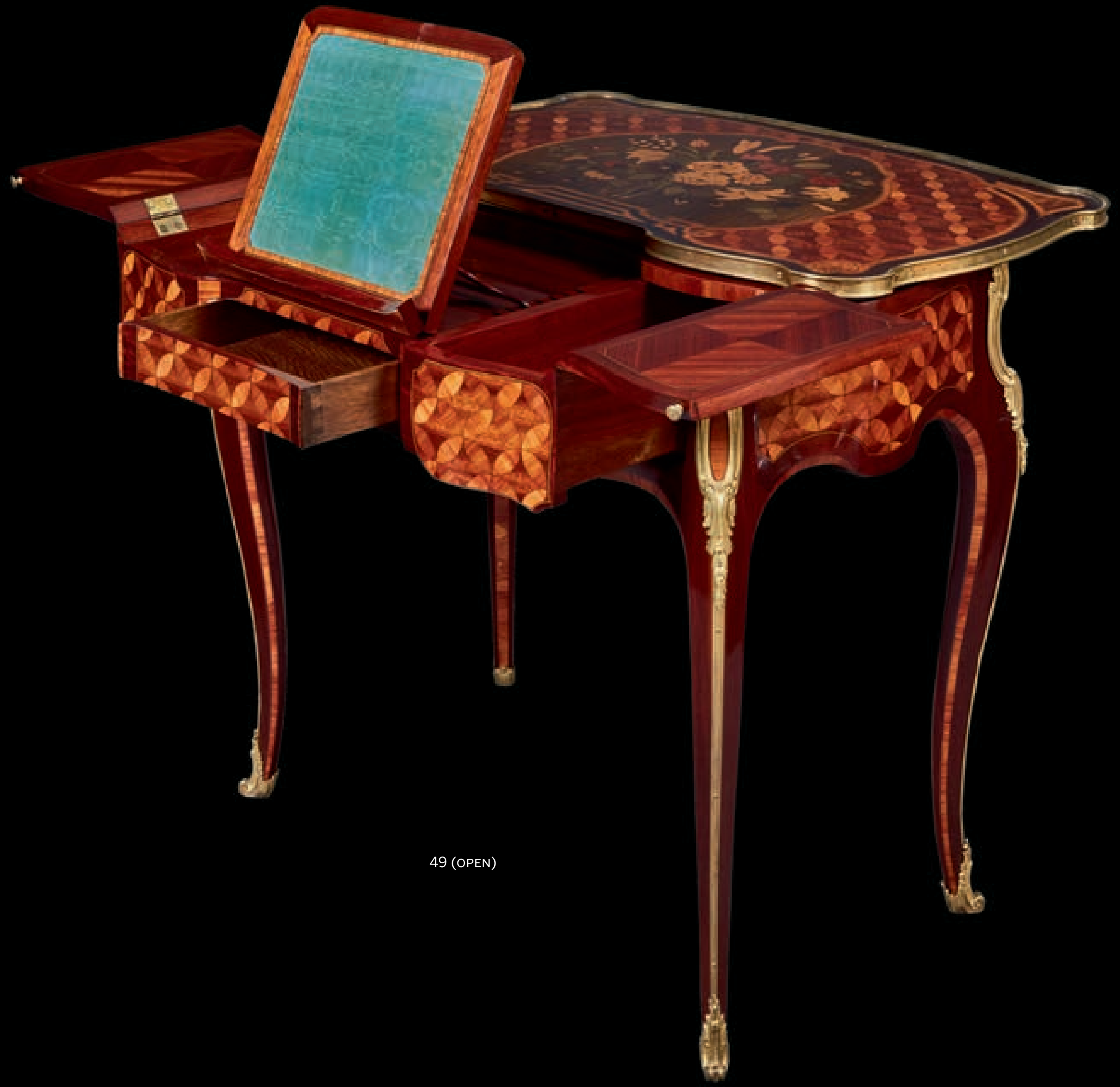
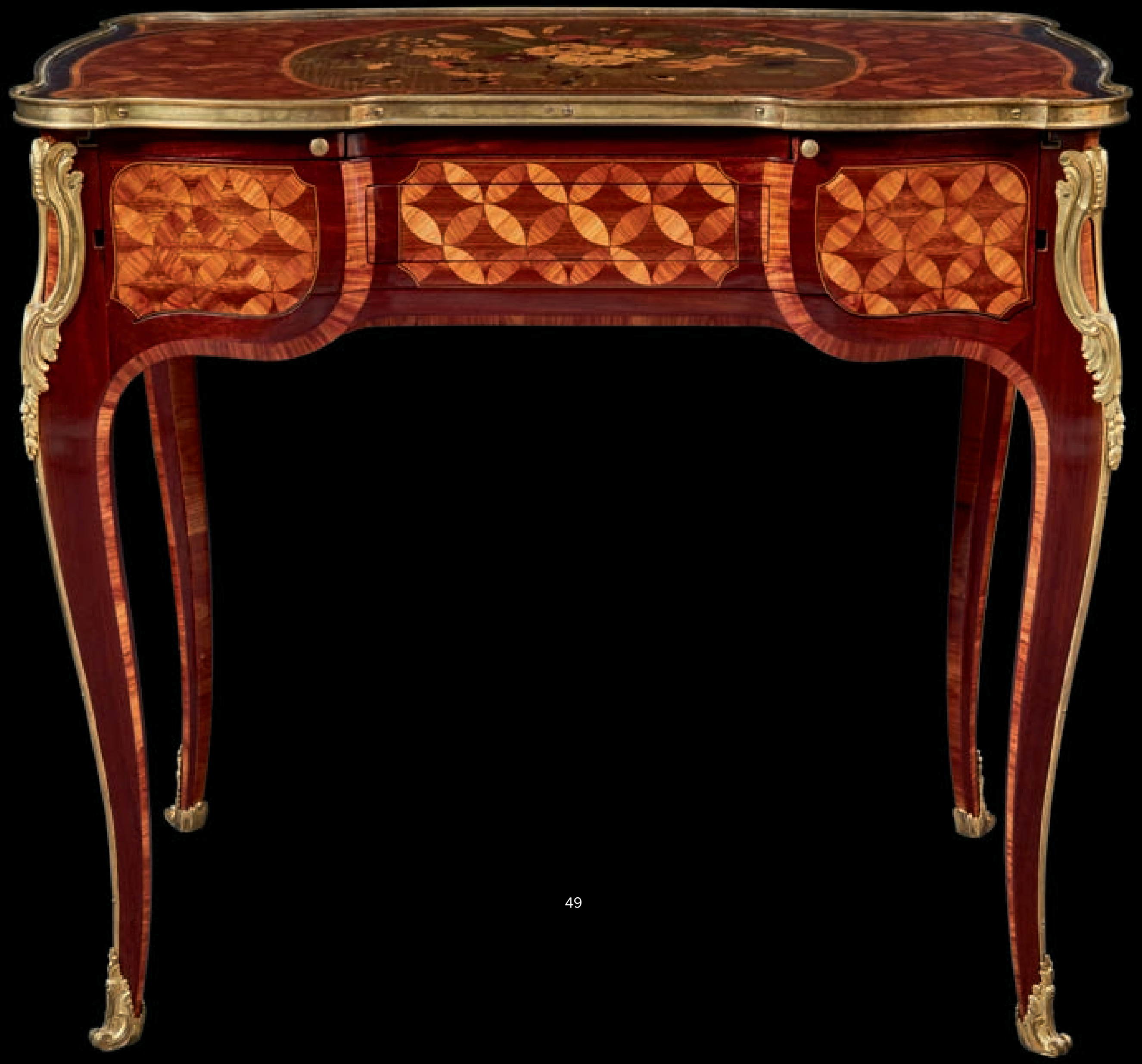


49 (OPEN)



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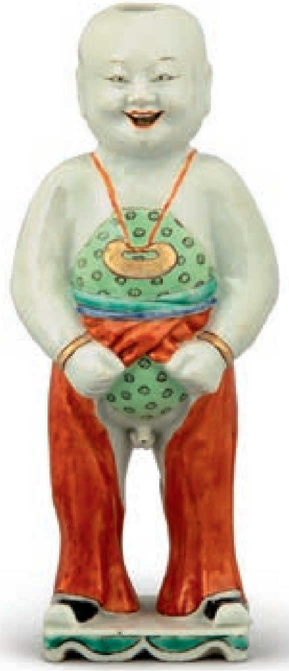


50

51

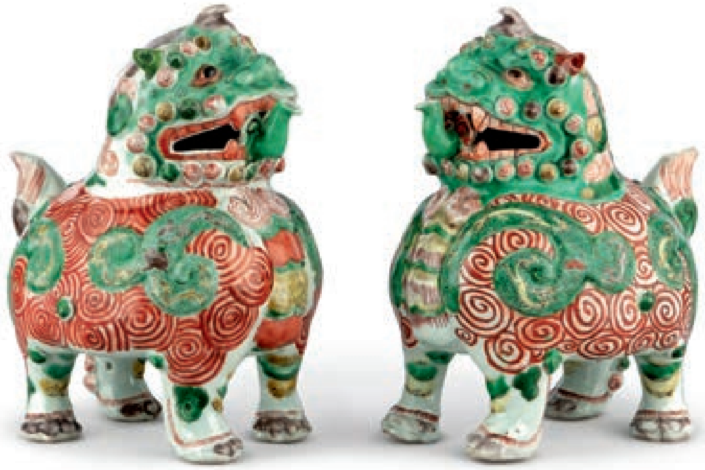
A CHINESE FAMILLE-VERTE PORCELAIN COVERED EWER WITH LOUIS XV SILVER-GILT MOUNTS, THE PORCELAIN CIRCA 1720; THE MOUNTS PARIS, 1738-44

of pear form painted with birds on flowering branches, with a collar of green diaper spaced with flowers, the cover painted with a partly gilt flower spray, silver-gilt shell thumbpiece above the handle mount chased with shells, straight gadroon rim with spout projection chased with a shell
marked on both parts of handle mount with fox head discharge mark for small work, repeated on the thumbpiece
height 8¾ in.; 22 cm

PROVENANCE

Kenneth Davis, King Street, London, 2005

$ 10,000-15,000



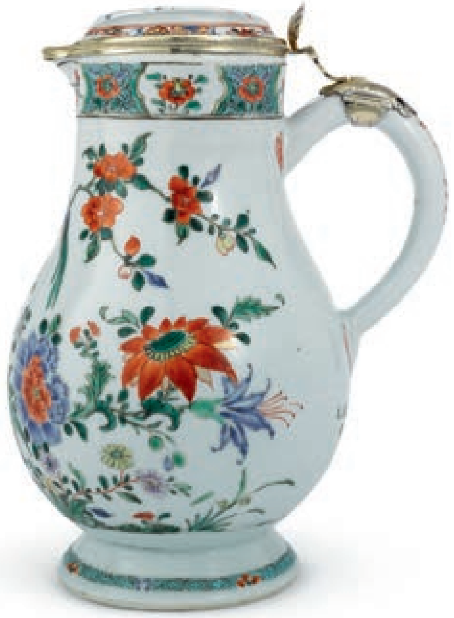
52

□ 50 SOLD WITHOUT RESERVE

AN AMUSING CHINESE FAMILLE-VERTE FIGURAL WATER DROPPER, QING DYNASTY, 18TH / 19TH CENTURY

modeled as a laughing boy opening his robe to expose himself, on a low rectangular base
height 8⅛ in.; 20.7 cm

$ 3,000-5,000



51

52

TWO CHINESE FAMILLE-VERTE QILIN-FORM EWERS, QING DYNASTY, KANGXI PERIOD, LATE 17TH / EARLY 18TH CENTURY

each stocky beast with rounded hollow body raised on four short legs, the large lion's head with open jaws and a spout emerging between pointed teeth, the short bushy tail rising up behind and also hollowed out as a spout, brightly enameled with iron-red spiral motifs on the body and with aubergine and yellow *chilong* on green-ground flame motifs molded in relief on the flanks, the mane and head painted in green, red, yellow and aubergine with black line details,
applied paper labels Chait Galleries, New York
height 8⅝ in.; 21.9 cm

PROVENANCE

Ralph M. Chait Galleries, New York, 14 March 1978

This rare form is also found modeled as a censer, with the head detachable to form the cover.

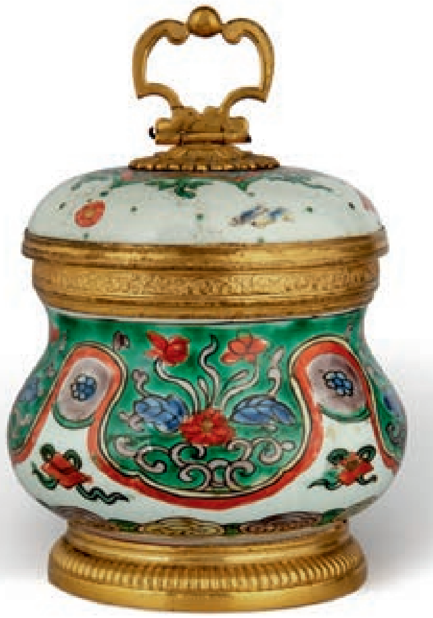
$ 12,000-18,000

□ 53 SOLD WITHOUT RESERVE

A LOUIS XV GILT BRONZE AND GREEN TOLE PEINTE-MOUNTED JAPANESE LACQUER CHINESE BLANC-DE-CHINE AND FRENCH PORCELAIN CHAMBER CANDLESTICK, MID-18TH CENTURY, THE HANDLE 19TH CENTURY

height 9 in.; width 8 in.; 23 cm; 20.5 cm

$ 1,000-1,500



54

55

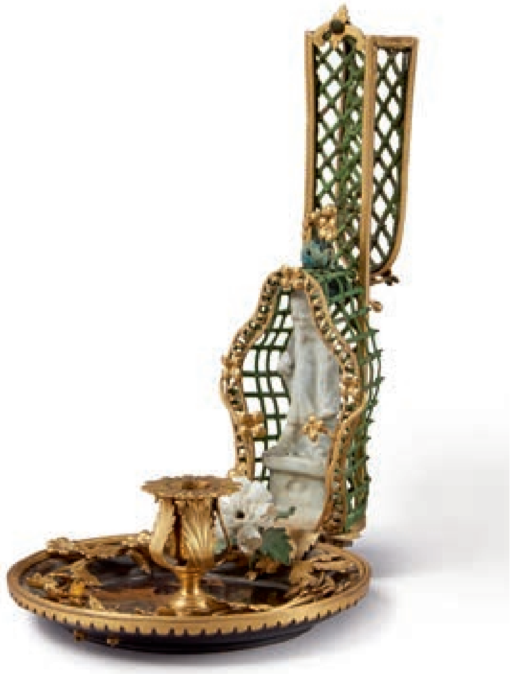
A LOUIS XV GILT BRONZE-MOUNTED CHINESE CELADON PORCELAIN POT POURRI, THE PORCELAIN EARLY 18TH CENTURY, THE MOUNTS MID-18TH CENTURY

height 7¾ in.; width 5 in.; 19 cm; 12.5 cm

PROVENANCE

Galerie Kugel, Paris

$ 5,000-8,000



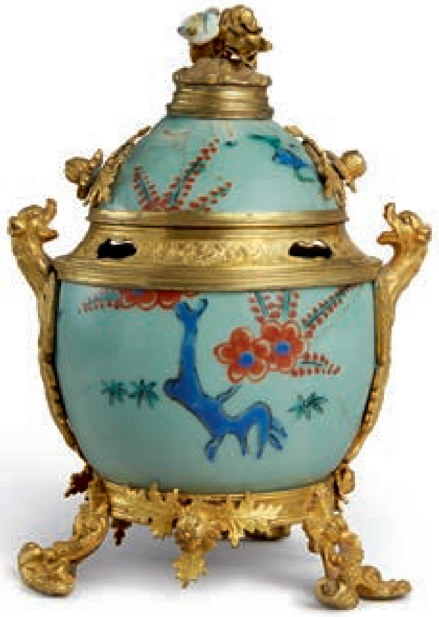
53

□ 54 SOLD WITHOUT RESERVE

A RÉGENCE GILT BRONZE MOUNTED CHINESE FAMILLE-VERTE JAR AND COVER, CIRCA 1720

height 5 in.; width of base 3½ in.; 12.5 cm; 9 cm

$ 1,200-1,800



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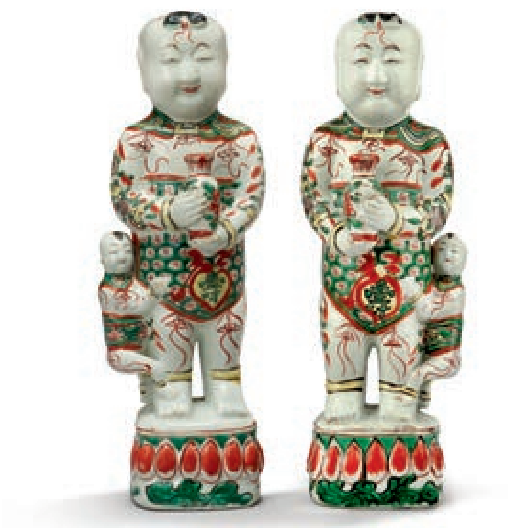


56

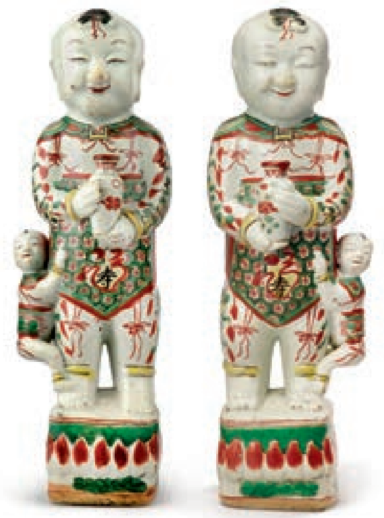
56

A PAIR OF CHINESE EXPORT FAMILLE-VERTE FIGURES OF BOYS, PROBABLY 19TH CENTURY

each modelled with tied tufts of hair on the head, the face with a slight smiling expression and holding a baluster-form vase, wearing a *dudou* painted in the center with a *Shou* character within a *Fu*-character shaped reserve, one side with a smaller boy clinging to the waist, standing atop a rectangular base painted with molded lotus petals, the back with a pierced aperture
height 12⅞ in.; 32.7 cm

There has been much debate about the dating of these types of figures of boys, which likely stems from the varying quality of enameling and modelling on surviving examples. Some examples demonstrate a high level of competency in the decoration and modelling, while others appear more loose and cursory. For further discussions on the dating of these types of figures of boys, see William R. Sargent, *Treasures of Chinese Export Art from the Peabody Essex Museum*, Salem 2012, cat. no. 265. A pair of boys, similar to the current examples but without the smaller boy clinging at the waist, is in the collection of the Peabody Essex Museum, Salem, Massachusetts, and illustrated in the catalogue entry.

$ 4,000-6,000



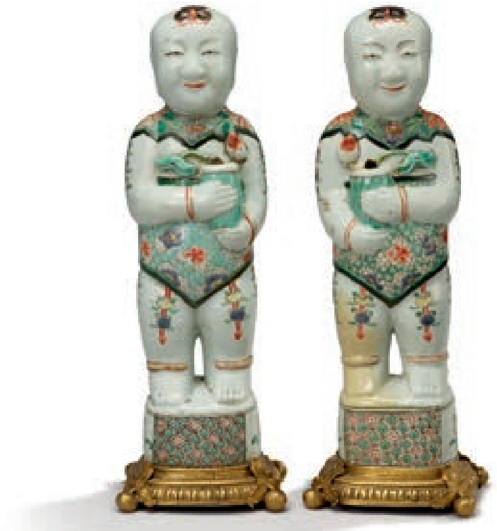
57

57

A PAIR OF CHINESE FAMILLE-VERTE FIGURES OF BOYS, QING DYNASTY, 18TH/19TH CENTURY

similarly modeled to the preceding lot, but of slightly larger size
height 13¾ in.; 35 cm

$ 4,000-6,000



58

58

A PAIR OF ORMOLU-MOUNTED CHINESE EXPORT FAMILLE-VERTE FIGURES OF BOYS

THE PORCELAIN QING DYNASTY, KANGXI PERIOD, THE MOUNTS LATER

each modelled with tied tufts of hair, the face with a slight smiling expression and holding a vase issuing lotus bud and a leaf, wearing a *dudou* decorated with a 'cracked-ice' ground and painted with prunus blossoms, standing atop a rectangular base painted in front with a diaper ground and the remaining three sides with auspicious emblems, the back with a pierced aperture
height 11⅝ in; 29.5 cm

A closely related example was sold in our London rooms, 12 November 1996, lot 104.

$ 4,000-6,000

59

TWO CHINESE EXPORT FAMILLE-VERTE FIGURES OF BOYS, PROBABLY 19TH CENTURY

each modelled with tied tufts of hair on the head, the face with a slight smiling expression and holding a baluster-form vase, wearing a *dudou* decorated with a central bloom, one side with a smaller boy clinging to the waist, standing atop a rectangular base painted with molded lotus petals, the back with a pierced aperture
height 12¾ in.; 32.4 cm

$ 5,000-7,000

□ 60 SOLD WITHOUT RESERVE

TWO CHINESE EXPORT FAMILLE-VERTE FIGURES OF BOYS, QING DYNASTY, KANGXI PERIOD

each modelled with tied tufts of hair on the head, the face with a pleasant expression, holding a vase issuing lotus bud and a leaf, wearing a *dudou* decorated with a 'cracked-ice' ground and painted with prunus blossoms, standing atop a rectangular base painted with auspicious emblems, the back with a pierced aperture, *applied labels on the base Frank Caro*
height 10½ in; 26.7 cm

PROVENANCE

Frank Caro, New York
Matthew Schutz, New York, 10 February 1975

$ 3,000-5,000

61

A RARE PAIR OF CHINESE FAMILLE-ROSE FIGURES OF BOYS, QING DYNASTY, QIANLONG PERIOD

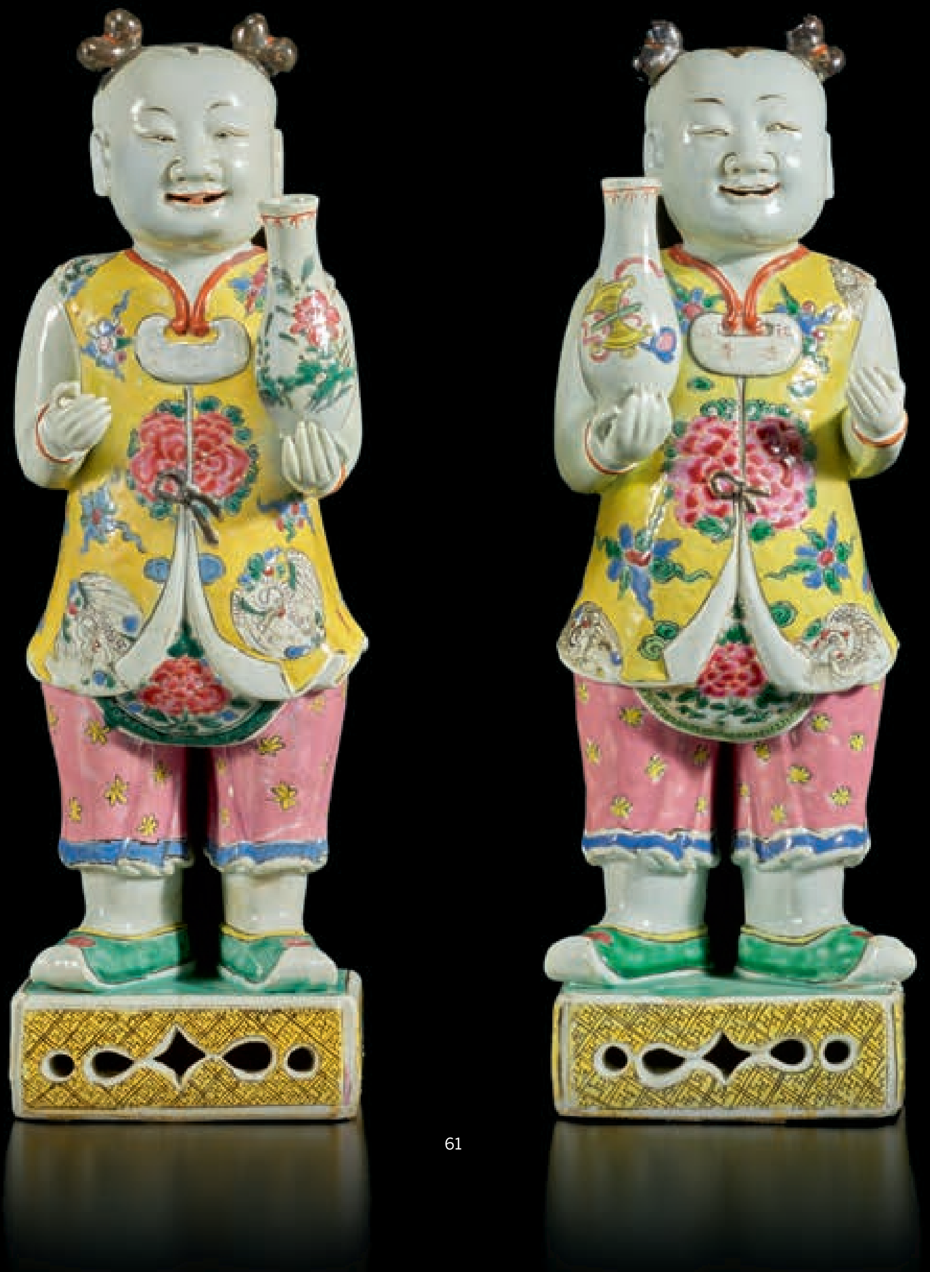
each modeled with a joyful expression and a lock-form amulet around the neck, both arms outstretched, one hand supporting a pear-shaped vase, wearing a yellow *dudou* decorated with peonies, clouds and crane medallions over a pair of loose trousers showing ankles above shoes with upturned toes, standing atop a pierced rectangular base
height 14 in.; 35.6 cm

PROVENANCE

Eymery & Cie., Paris, 29 October 1985

Compare a similarly modeled pair of boys, one wearing a yellow apron decorated with a dragon and the other with a turquoise apron decorated with *sanduo*, sold at Christie's London, 7 November 1994, lot 91. Another pair of boys each wearing pink aprons, decorated with peonies and phoenix medallions, holding a globular vase with a straight and wide neck, was sold in our London rooms, 27 November 1990, lot 120. A larger example, previously sold in our London rooms on 10 May 1994, lot 210, later entered the collection of Cecile du Roy de Blicquy, baronne Panaert d'Opdorp (1899-1981), and sold again in our London rooms, 17 November 1999, lot 982. The pair is currently in the collection of the Peabody Essex Museum, and is illustrated in William R. Sargent, *Treasures of Chinese Export Ceramics from the Peabody Essex Museum*, Salem 2012, cat. no. 255.

$ 30,000-50,000



61

62

A PAIR OF CHINESE EXPORT LARGE CANDLESTICK FIGURES OF COURT LADIES, QING DYNASTY, QIANLONG PERIOD, CIRCA 1750

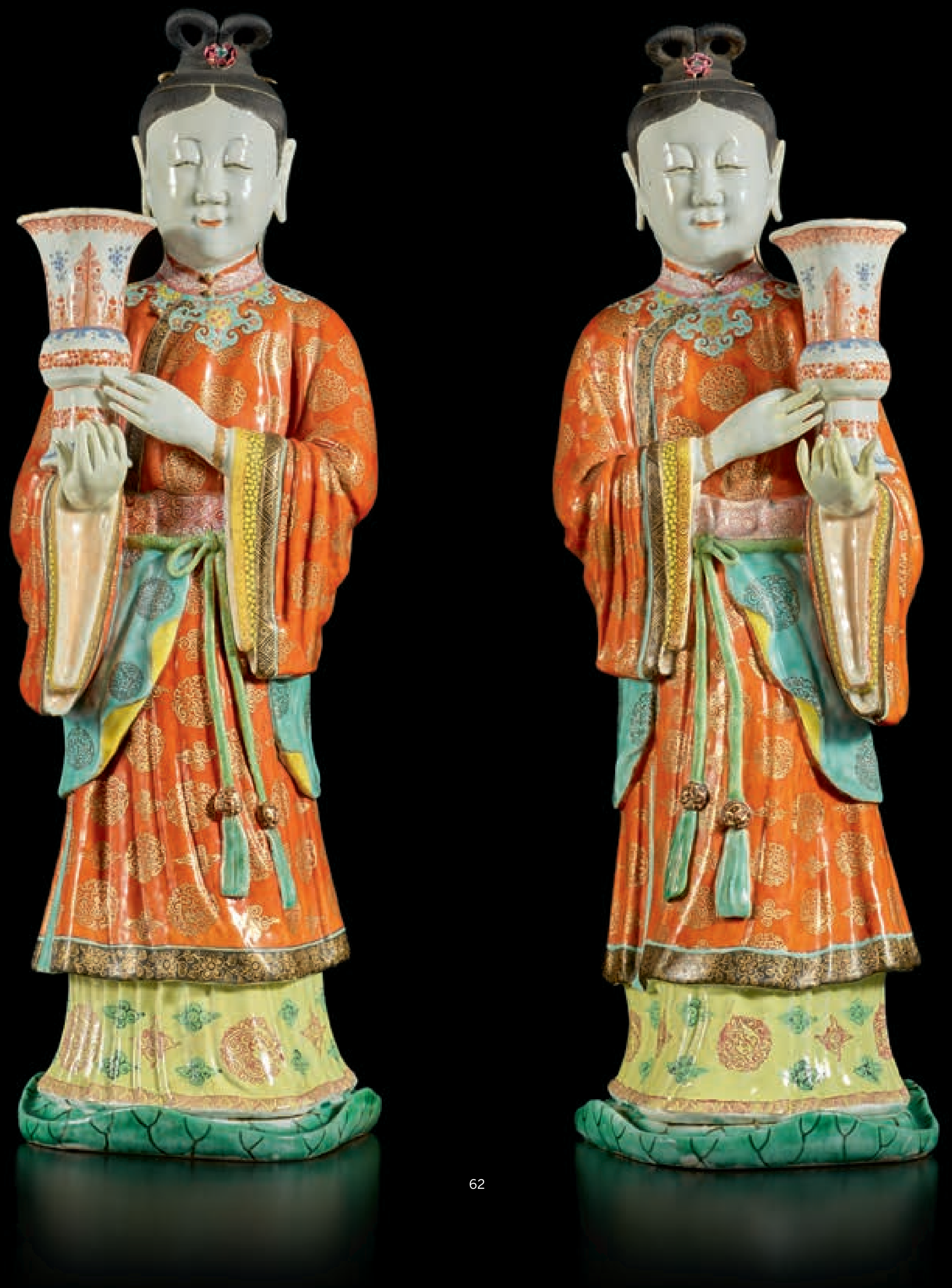
each modeled standing holding a Gu vase forming the candleholder, on a green lotus leaf base, the robes painted in iron-red and gilding over a yellow underskirt, with elaborate turquoise-ground patterned collar around the neck, *one applied on the base with the remains of a French dealer's label inscribed Art Ceramique Anci(enne?) Nic(olier?)*
height 16¾ in.; 42.6 cm

PROVENANCE

Sotheby's London, 6 November 1973, lot 190

A pair of almost identically-decorated figures is illustrated in Michael Cohen and William Motley, *Mandarin and Menagerie, Chinese and Japanese Export Ceramic Figures*, Reigate 2008, p. 103, no. 5.4, where the authors note the fine decoration, large size and unusual lotus-form bases.

$ 30,000-50,000



62

63

JEAN-BAPTISTE PATER

Valenciennes 1695 - 1736 Paris

L'accord parfait

oil on canvas
16 by 13⅜ in.; 40.5 by 34 cm

$ 60,000-80,000

PROVENANCE

With Gimpel & Wildenstein, New York
Where acquired by William Salomon, New York
His sale, New York, The American Art Association, 14-17 April 1923, lot 377, where acquired by William Chester
Mrs. William Salomon, New York
Her sale, New York, The American Art Association, 4-7 January 1928, lot 764, where acquired by R. Rosenfeld
With Wildenstein & Co., New York
By whom sold to the Nelson Atkins Museum, Kansas City, Missouri in 1934
By whom deaccessioned ("sold by Order of the University Trustees of the William Rockhill Nelson Trust, Kansas City, Missouri") and sold, New York, Christie's, 15 January 1986, lot 69
With Galerie Segoura, Paris
There acquired in 1991

LITERATURE

F. Ingersoll-Smouse, *Pater*, Paris 1928, cat. no. 594, p. 85, reproduced p. 195, fig. 173

ENGRAVED

C.-N. Cochin

This charming *fête galante* epitomizes Pater's elegant style and favorite subject matter. Using his distinctive feathery brushwork, with richly colored figures set against pale, misty backgrounds, he created depictions of a charmed and idealized rustic world. Here, elegantly clad figures lounge about in lush landscapes, with seemingly no cares, playing music, strolling through gardens and flirting with one another. His teacher, Jean-Antoine Watteau, created this genre and Pater successfully continued the tradition; indeed Pater copied a number of compositions by Watteau, the present example included.[1]

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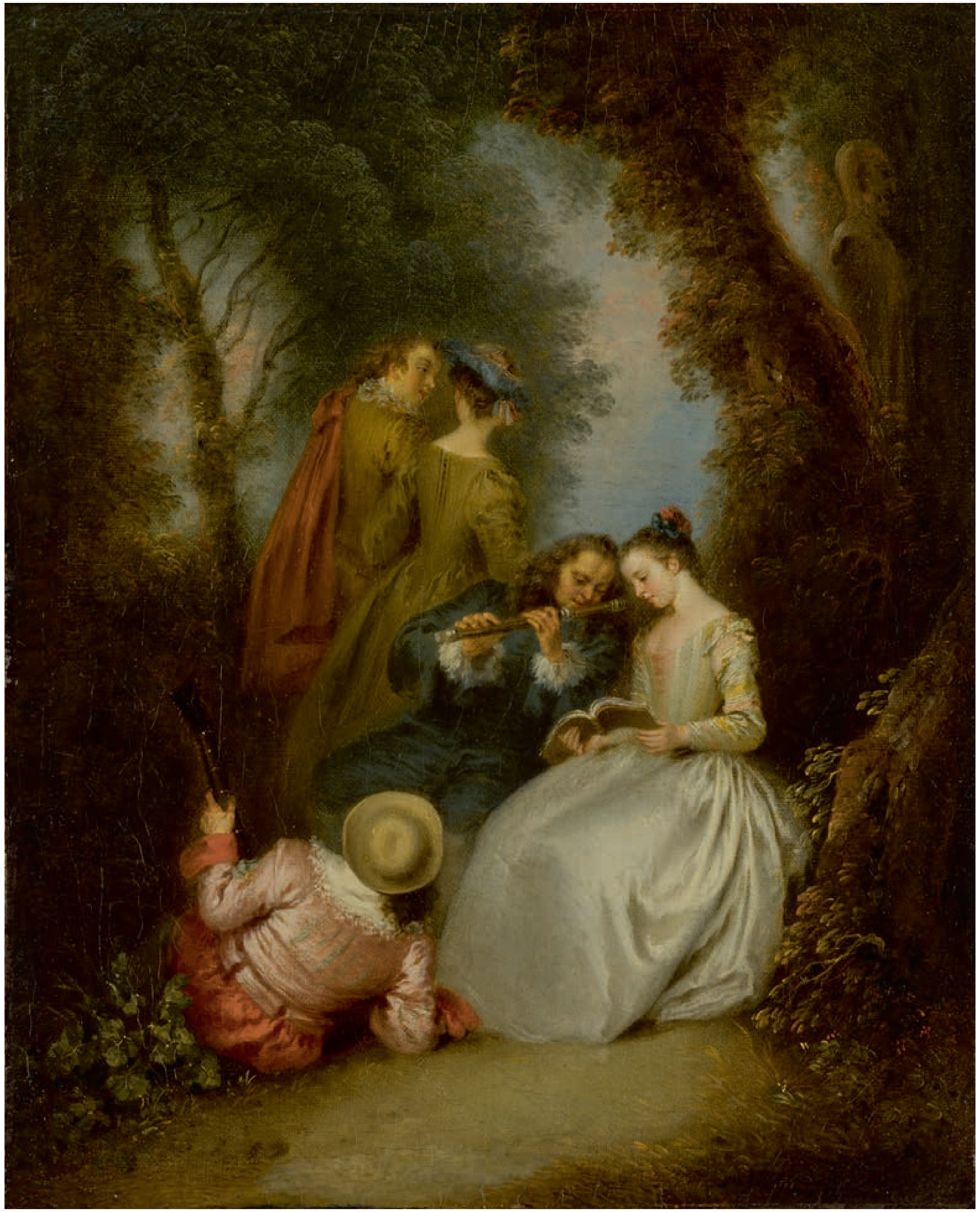
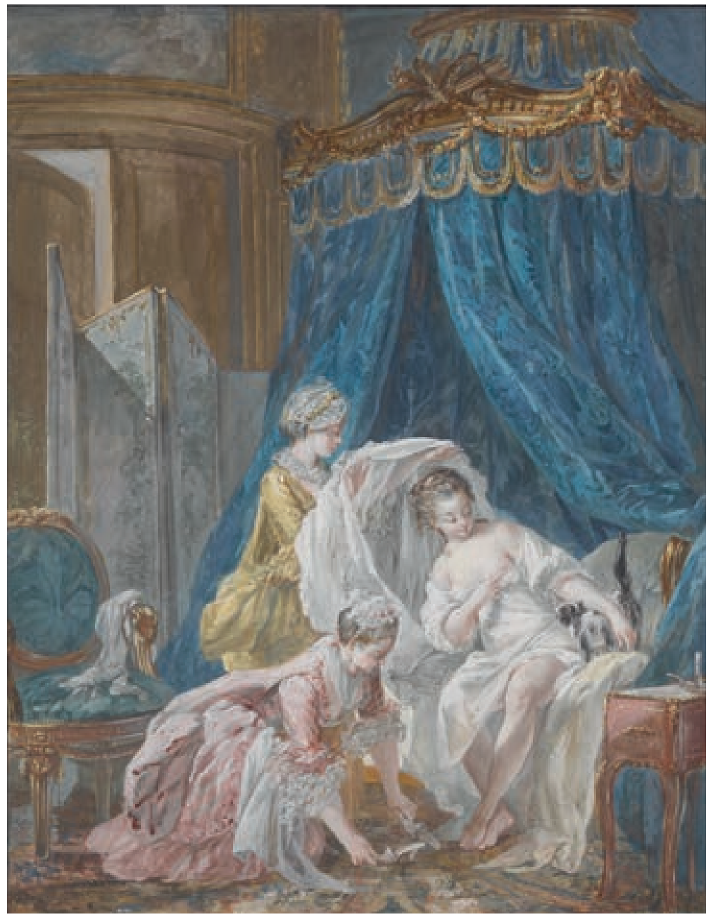
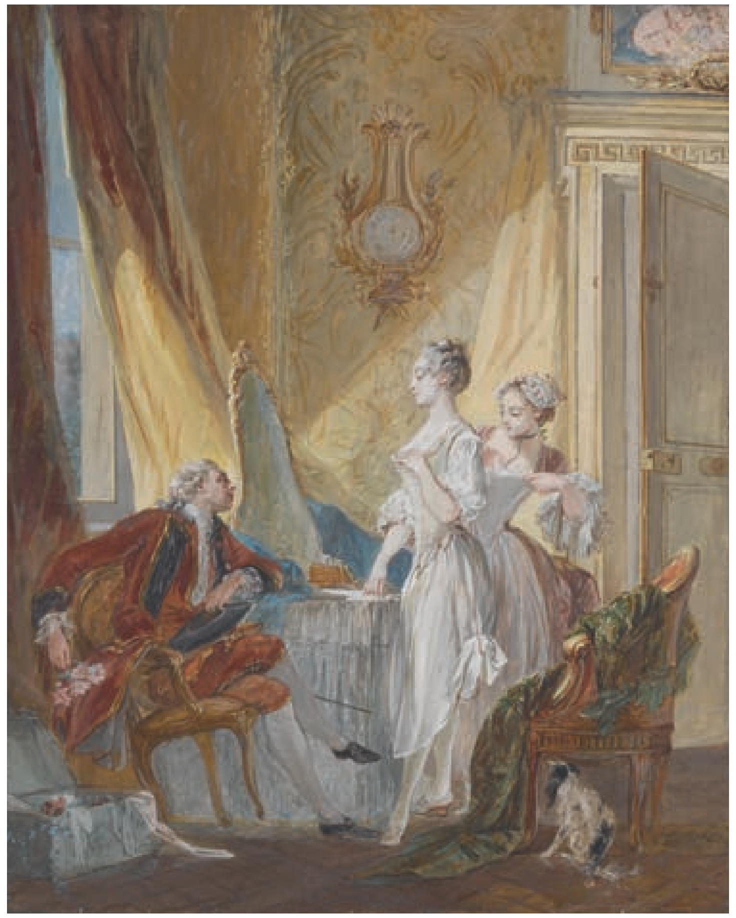
[1] The original by Watteau is now in the Los Angeles County Museum of Art, inv. no. AC1999.18.1; oil on panel, 13 by 11 in.



63



64



64

64

NICOLAS LAFRENSEN, CALLED NICOLAS LAVREINCE

Stockholm 1737 - 1807

A lady with a young suitor
A lady at her toilet

a pair, both gouache on paper
each: 9½ by 7¾ in.; 24.1 by 19.7 cm

$ 15,000-20,000

65

LOUIS CHOQUET

active Paris, late 18th century - circa 1825

A concert in an elegant interior, with a harp player and a floutist, with various onlookers, including one dancing female holding a fan;
A concert in an elegant interior, with a woman playing the guitar accompanied by a young singer, as their teacher and others look on

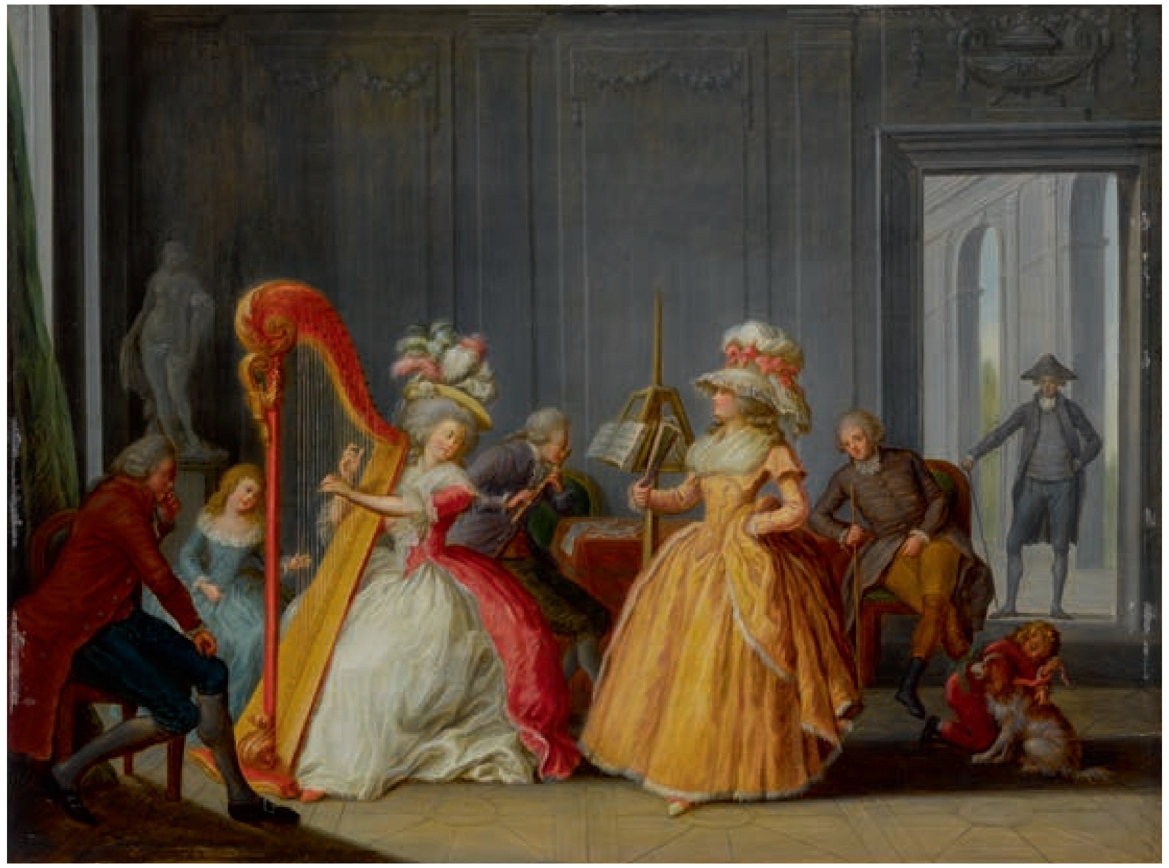
the former indistinctly signed lower left: *Ch...*
the latter signed and dated center right, on the case: *Choquet 1789*
a pair, both oil on panel
each: 9½ by 12¾ in.; 24.1 by 32.4 cm
(2)

PROVENANCE

Anonymous sale, Paris, Hotel Drouot, 6 December 1935, lots 12 and 13

The present pair of elegant interior scenes brimming with musicians and singers were painted by Louis Choquet, a French painter, draughtsman, and miniaturist who studied under Aubry and was active from the end of the 18th until the early 19th centuries, exhibiting at the Paris *Salon* from 1808 - 1824. Very few works are known by this rare artist. In addition to the present pair, two other works by Choquet titled *The Prayer* and *The Vigil* and notably more solemn in content, titled *The Prayer* and *The Vigil,* were offered in the same 1935 sale. Three of his illustrations for a children's book are today in the Morgan Library and Museum, New York (inv. nos. 1964.26.1-3).

$ 20,000-30,000



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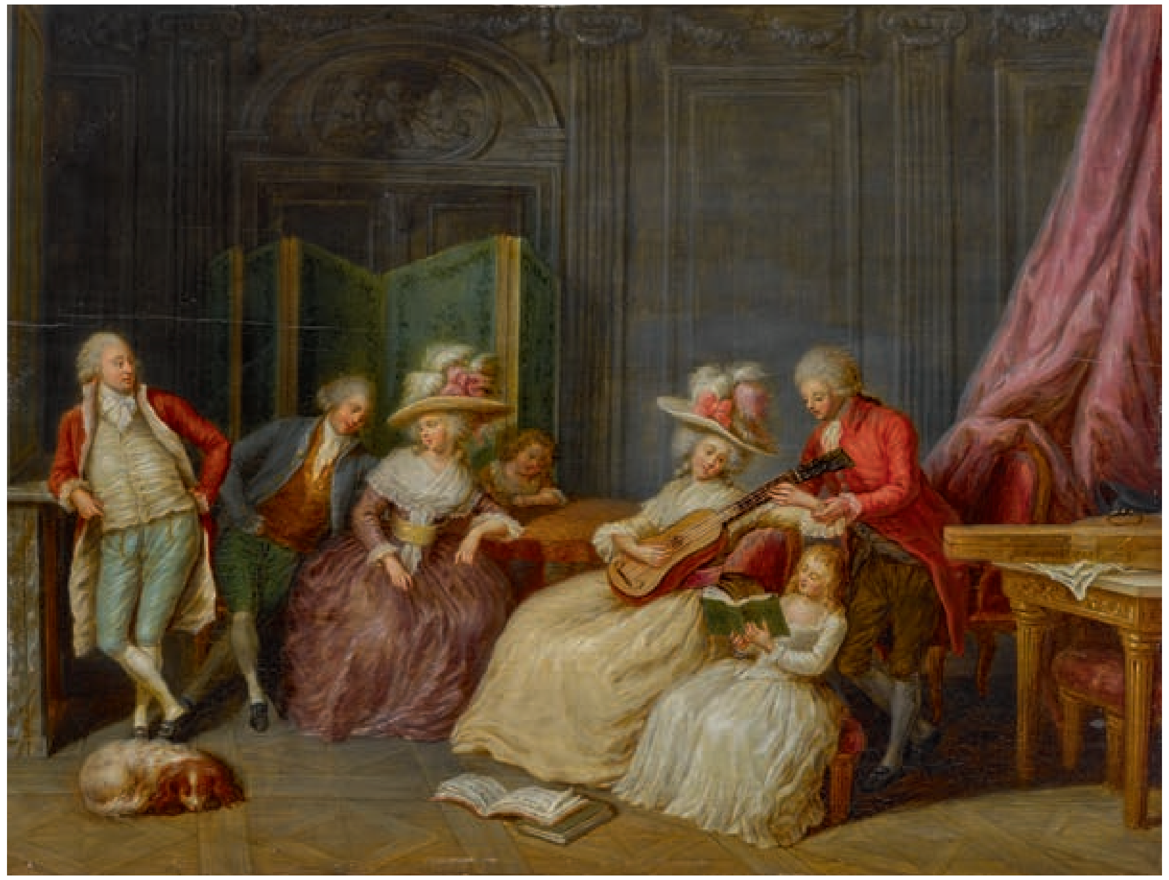


65

66

SWISS OR FRENCH SCHOOL, CIRCA 1790

Portrait of an elegant family in a courtyard

watercolor with gouache highlights over graphite on vellum
15½ by 12¼ in.; 39.5 by 31 cm

PROVENANCE

Sigismond Bardac, Paris
His sale, Paris, Galerie Georges Petit, 10-11 May 1920, lot 2
(with a note listing prior attributions to Etienne-Charles
Le Guay and to Jean-Baptiste Augustin)
With Seligmann and Wildenstein, 1923
Mortimer L. Schiff
Thence by descent to John M. Schiff
His deceased sale, London, Sotheby's, 1 July 1991, lot 38
(as French School, circa 1790)
There acquired

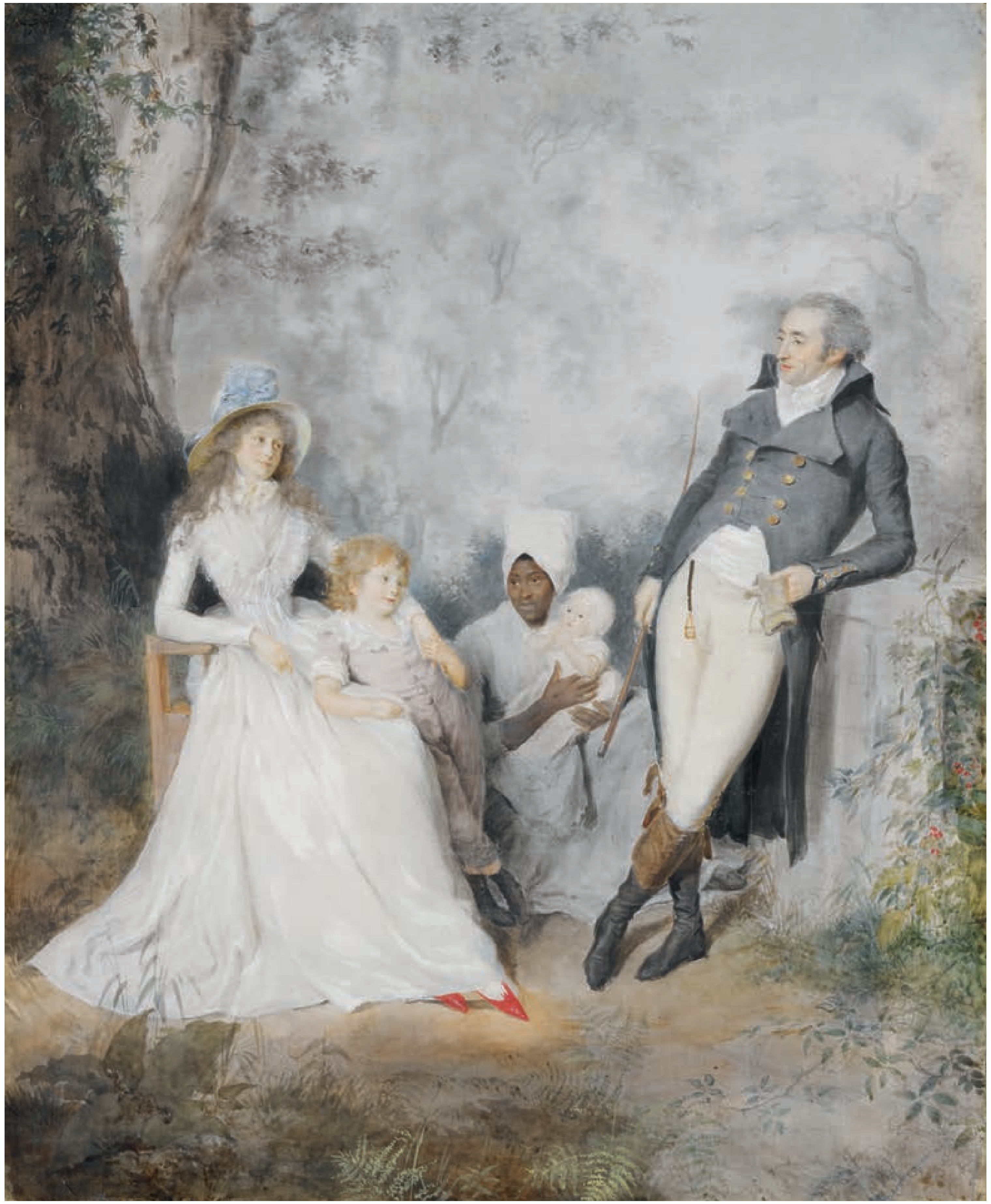
LITERATURE

L. Boissonnas, *Wolfgang-Adam Töpffer,* Lausanne 1996, p. 81, reproduced in color p. 80 (as Attributed to Töpffer)

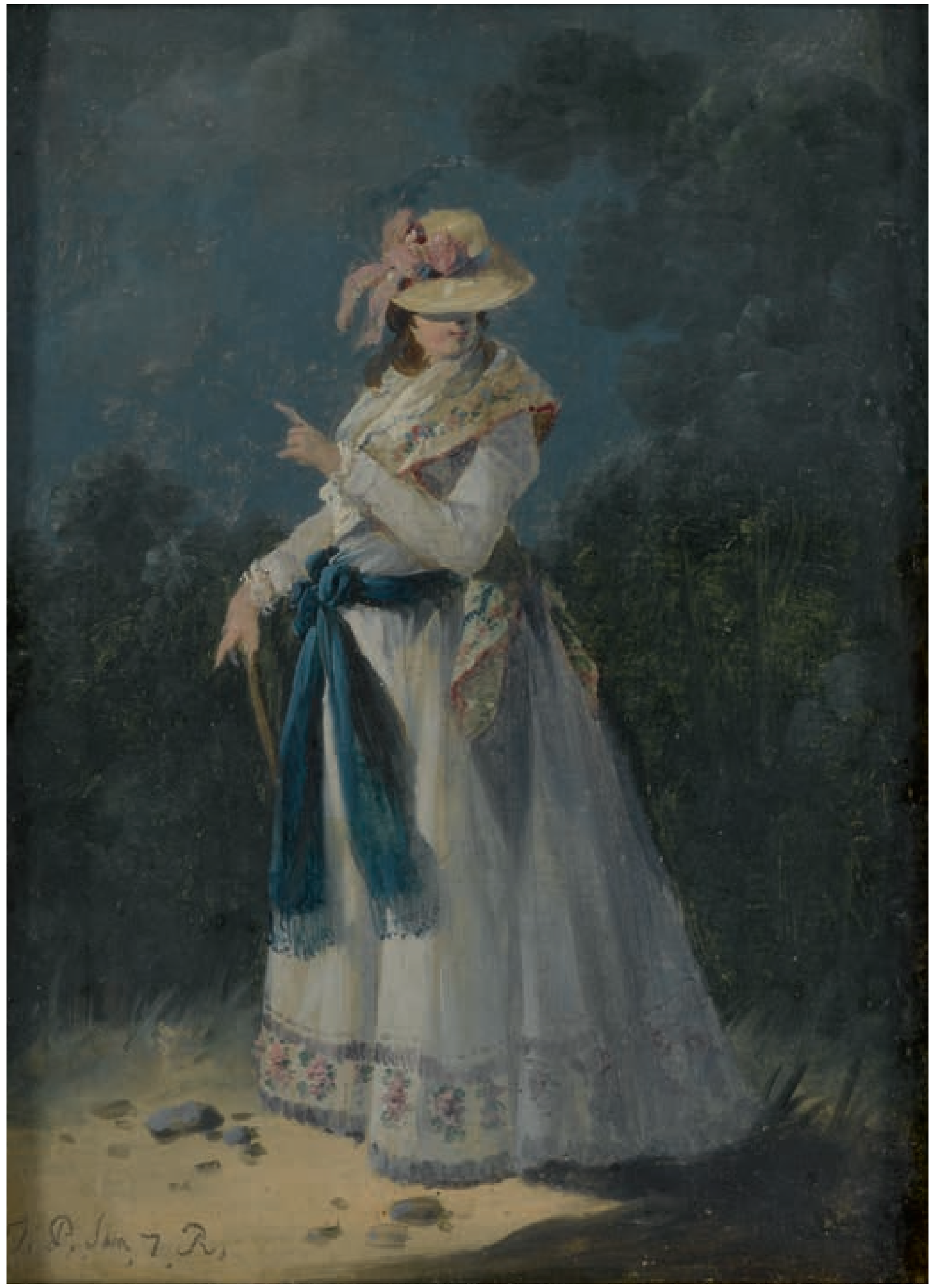
Though the identity of the artist who created this lovely family portrait is unknown, the watercolor is stylistically similar to the works of Wolfgang Adam Töpffer (1766 - 1847) in the late 1780s/1790. His early style, developed in Paris in the years before the French Revolution, is picturesque, with influences from Dutch genre painting and country landscapes. He returned to Paris in 1804 and worked on commission for Maria Feodorovna, Mother Empress of Russia and Empress Joséphine, and was the latter's art instructor. In fact it has been previously suggested that the sitters here are Joséphine with her first husband, Alexandre de Beauharnais (1760 - 1794), their children Eugene (b. 1781) and Hortense (b. 1783), and a Black nursemaid. However, the style of execution of the watercolor, which must date to *circa* 1790, and the ages of the children depicted here are not compatible with that identification.[1] The family is likely a very fashionable French one, however, as they wear English style clothing, popular in late-1780s in France. The little boy wears an English-style light cotton skeleton suit, the lady wears a white muslin dress inspired by English trade in the West Indies, and the gentleman wears powdered hair and wide lapels, both French exaggerations of English style.

[1] The children would have been 9 and 7 in 1790; the baby is too young for this identification to make sense. See L. Boissonnas 1996, p. 81.

$ 40,000-60,000



66



67

67

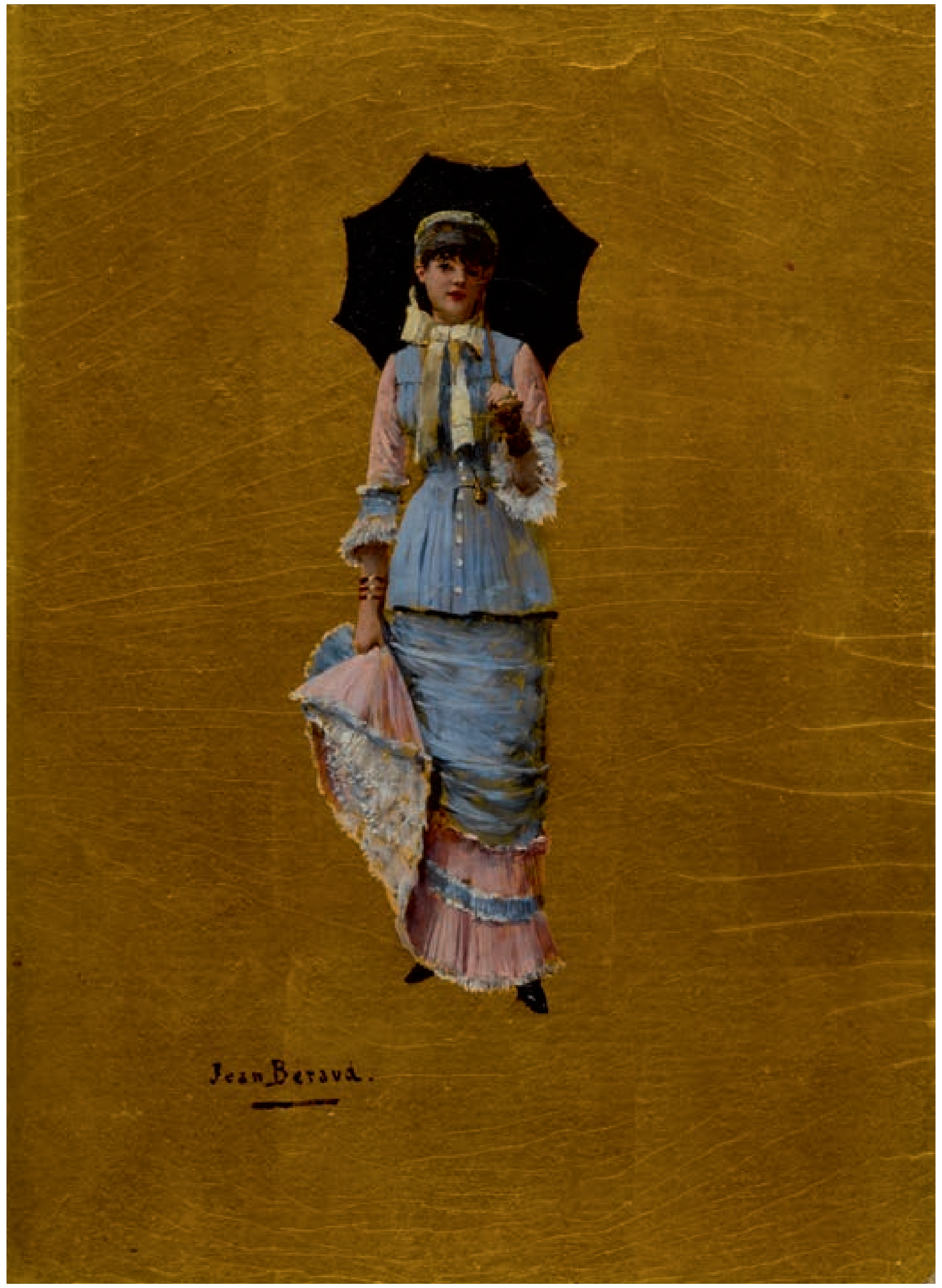
JEAN-BAPTISTE PILLEMENT

Lyon 1728 - 1808

An Elegant Young Woman

signed with the artist's initials and dated: *J.P. L'an 7.R*
oil on paper
10 by 7 in.; 25.4 by 17.8 cm

$ 10,000-15,000



68

68

JEAN BÉRAUD

Saint Petersburg 1849 - 1935 Paris

Jeune femme a l'ombrelle

signed lower left: *Jean Béraud*
oil on gilt panel
11¾ by 8⅝ in.; 30 by 22 cm

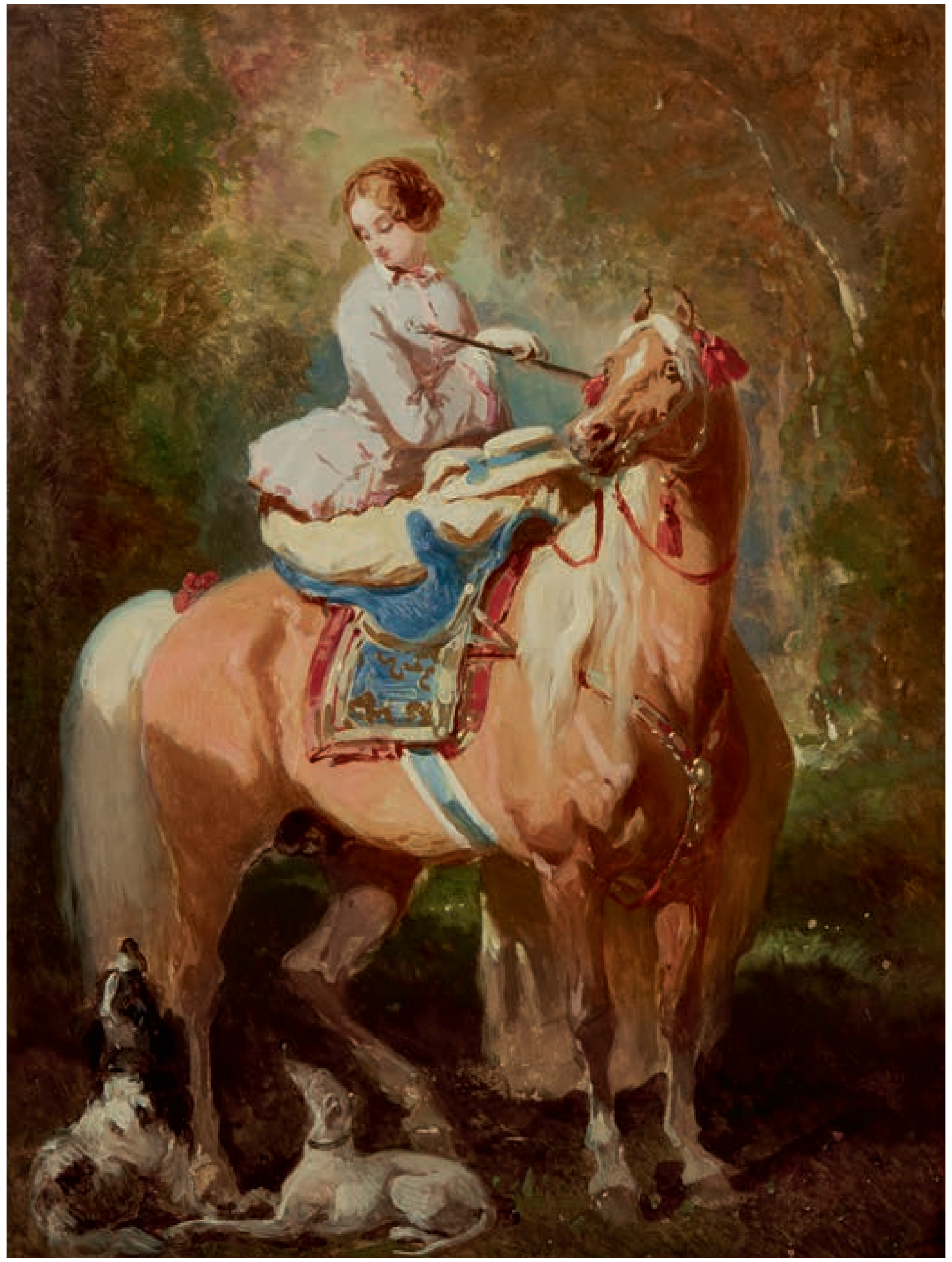
PROVENANCE

Anonymous sale, New York, Christie's, 24 January 1980, lot 84, (titled *The Parasol*)
With Robert Rice Gallery, Houston
Anonymous sale, New York, Sotheby's, 5 May 1999, lot 331 (titled *Lady with an Umbrella*)
There acquired

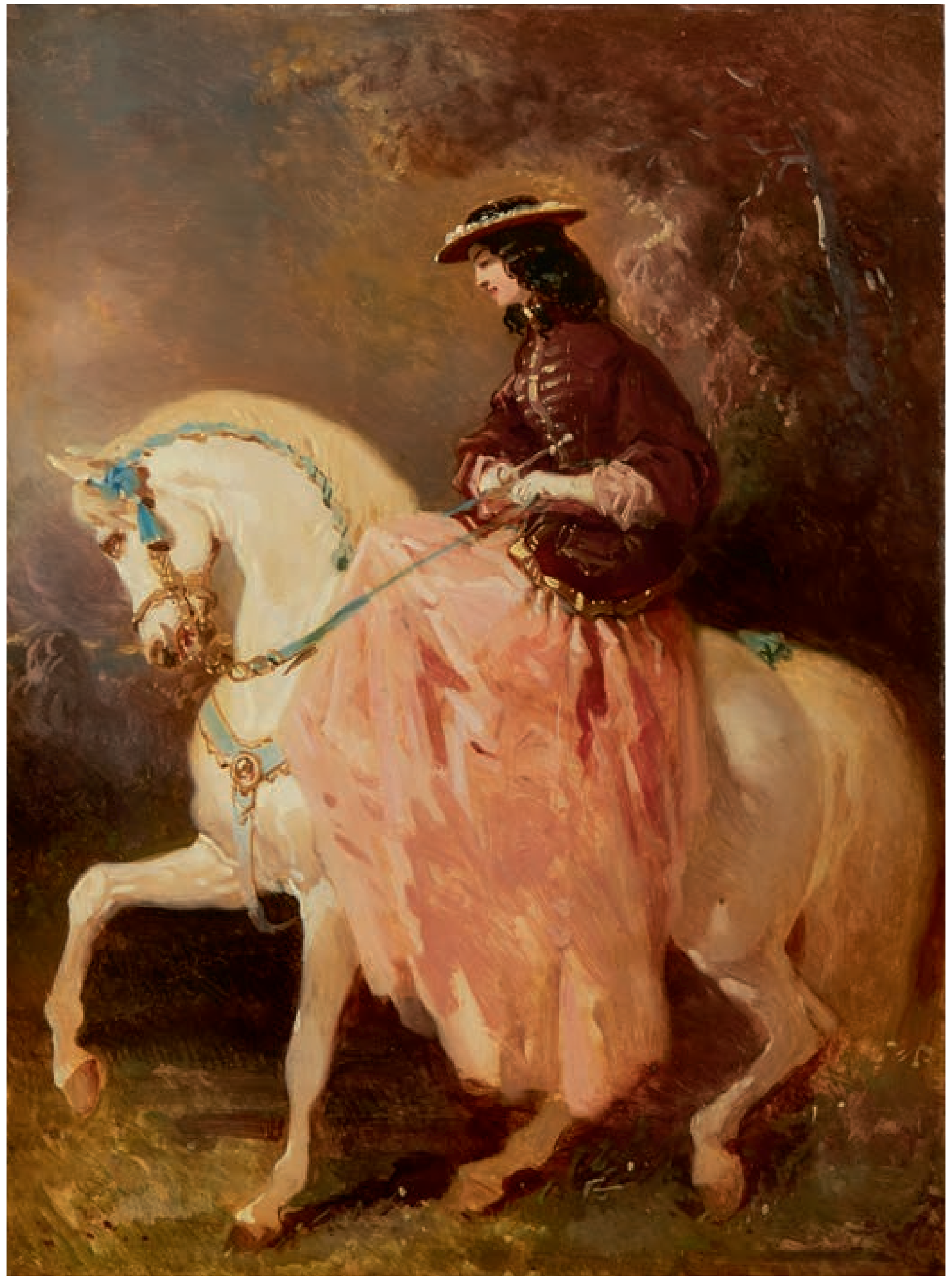
LITERATURE

P. Offenstadt, *Jean Béraud 1849-1935, The Belle Époque: A Dream of Times Gone By, Catalogue Raisonné*, Cologne 1999, p. 294, cat. no. 409, reproduced

$ 20,000-30,000



69



69

69

ALFRED DE DREUX

Paris 1810 - 1860 Paris

Amazone blonde regardant deux chiens et un cheval alezan clair;
Amazone au petit canotier, veste rouge, jupe rose, une cravache sur un cheval gris aux rubans bleus

a pair, both oil on panel
each: 12 by 8⅞ in.; 30.4 by 22.5 cm

PROVENANCE

With J. Kugel Antiquaires, Paris
There acquired, March 1992

LITERATURE

M.-C. Renauld, “Catalogue raisonné,” *L'univers d'Alfred De Dreux 1810-1860,* Arles 2008, p. 16, nos. Inv. MCR 52 and 53, reproduced

$ 40,000-60,000

70

JEAN BÉRAUD

Saint Petersburg 1849 - 1935 Paris

Les grands boulevards

signed lower left: *Jean Béraud.*
oil on canvas
13⅞ by 10¾ in.; 35.2 by 26.3 cm

$ 120,000-180,000

PROVENANCE

M. and Mme. Allain
Their sale, Hôtel Drouot, Paris, 23-25 November 1911
There acquired by Boussod, Valadon & Cie, Paris *(as "Un coin de boulevard")*
From whom acquired by Galerie Allard, Paris, 12 December 1912
With Pieter A. Scheen, The Hague, by 1985
With Brants Fine Arts Ltd., London, by 1985
There acquired, June 1985

LITERATURE

P. Offenstadt, *Jean Béraud 1849-1935, The Belle Époque: A Dream of Times Gone By, Catalogue Raisonné*, Cologne 1999, p. 112, cat. no. 53, reproduced

The opulent spectacle of Belle Epoque Paris, particularly its people, was Jean Béraud's subject of choice. Whether promenading on the city's grand boulevards, such as in the present work, or the banks of the Seine, riding in carriages in the Bois de Boulogne or frequenting the city's bars and bistros, an endless parade of characters animates Béraud's vibrant and idiosyncratic vision of Paris. Abandoning his early ambitions to become a lawyer, Béraud studied portraiture with Léon Bonnat, alongside such well-known contemporaries as Gustave Caillebotte and Henri Toulouse-Lautrec. While Béraud initially emulated his teacher and painted portraits of women and children, he was quickly drawn to modern urban life and developed his own reputation as one of Paris's most scrupulous and devoted observers. As journalist Paul Hourie described: "When you paint scenes from everyday life you have to place them in their context and give their authentic setting. This means that, in order to be sincere, you have to photograph them on the spot and forget about the conventions of the studio. As a result, Jean Béraud has the strangest life imaginable. He spends all his time in carriages… in search of a scene" (as quoted in Offenstadt, p. 9). The artist's ingenious mobile studio allowed careful study of the activity of the city, and this immediacy allowed him to capture both fleeting moments and create lasting documents of contemporary social trends.

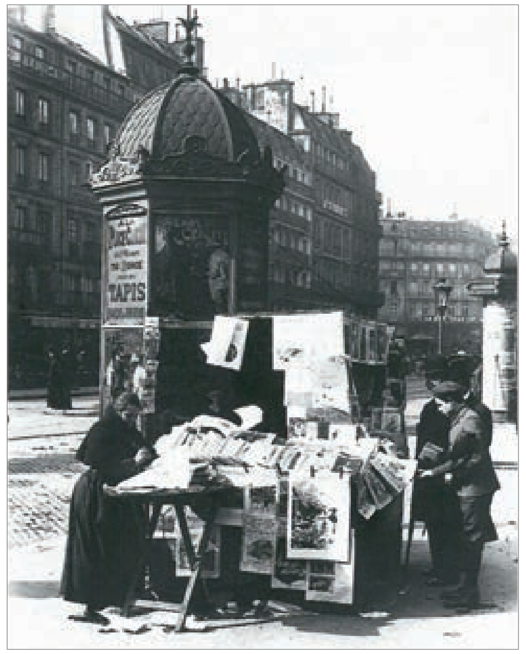
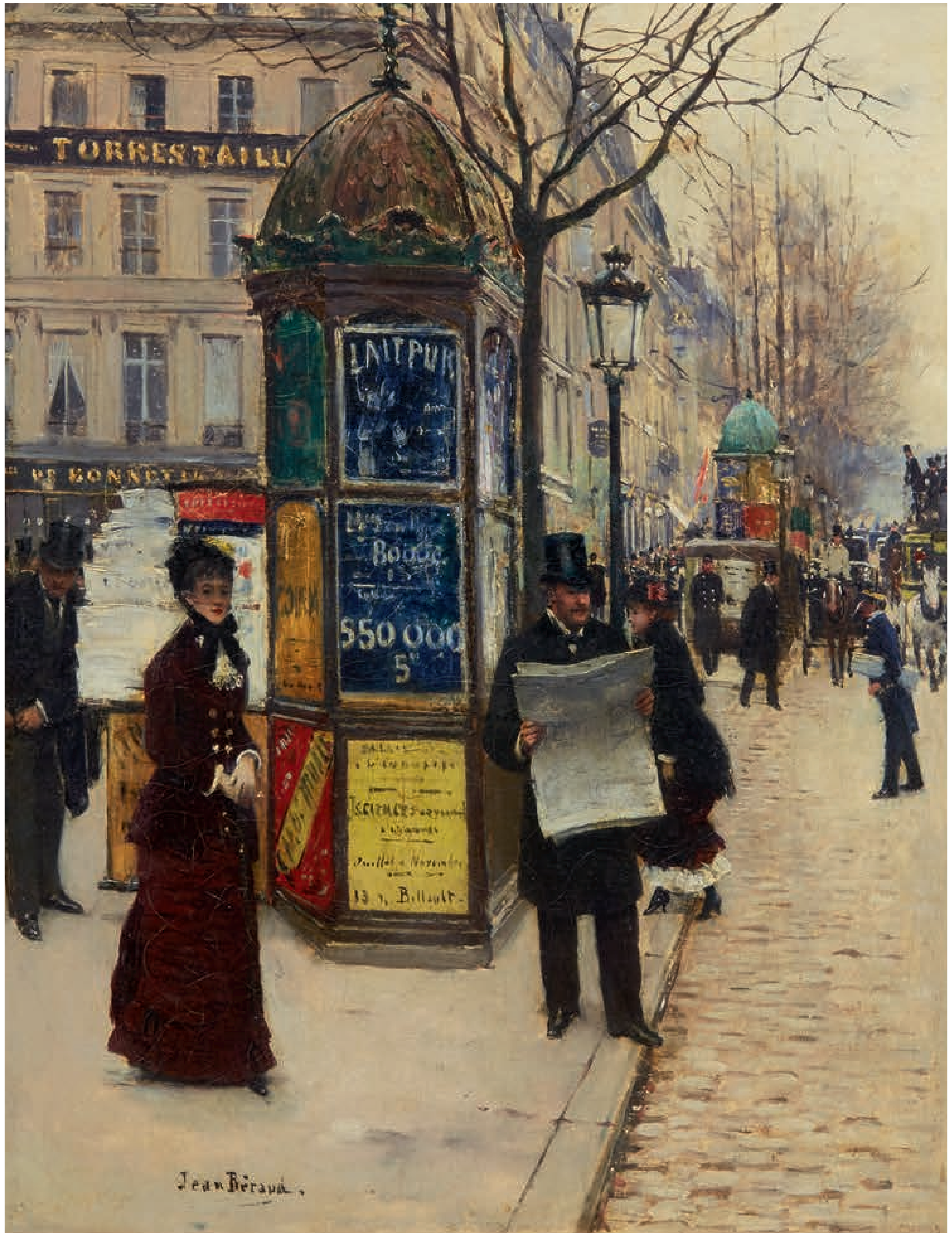
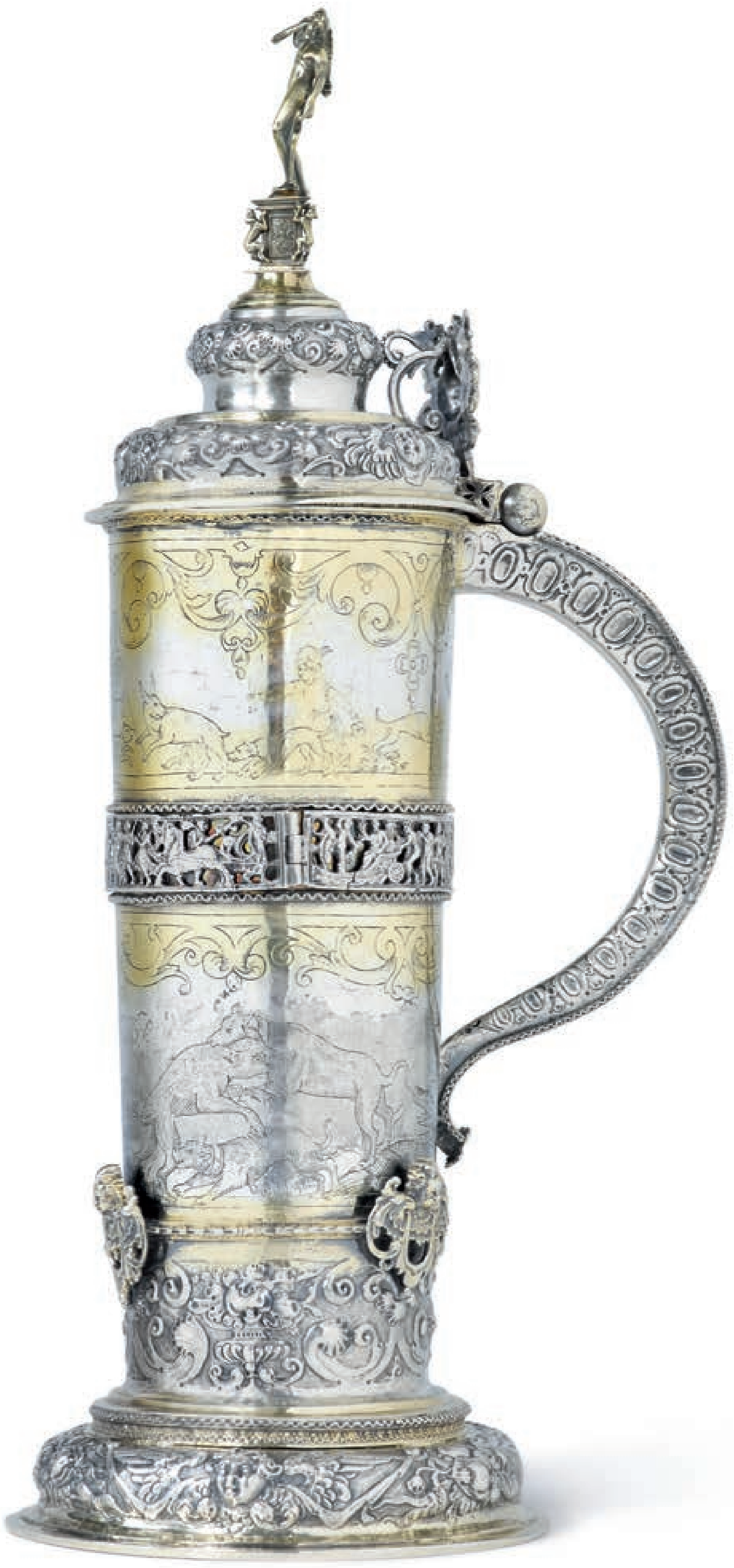


Fig. 1 1899 photograph of a *kiosque à journaux*, Paris

Paris' celebrated, expansive boulevards were the result of Baron Haussmann's reconstruction of the city from 1853-1870. Complementing the elegant thoroughfares were cast iron structures intended to support, and enhance, modern life. Gabriel Davioud was responsible for much of the unifying design of lampposts, street signs, park benches, fountains, and the hexagonal domes atop advertising posts, later known as *colonnes Morris*, and *kiosques à journaux*. The first newspaper kiosk opened in 1857 and soon could be found throughout Paris, becoming an iconic element of the city's cultural landscape and the central subject of *Les grand boulevards* (fig. 1). As an American writer noted in 1888, the *kiosque à journaux* was "a little sentry-box… just large enough to shelter the news-vendor.… On a little stand in front of the kiosque are tiny heaps of the countless newspapers of the city, and on strings on each side are pendant numbers of the chief illustrated journals, artistic and comics. These kiosques are scattered along the boulevards, and from them the Parisian buys his 'Figaro' in the morning and this 'Temps' at five in the afternoon" (Brander Matthews, "Notes on Parisian Newspapers," *Century Illustrated Monthly Magazine*, v. 35, 1888, p. 200). Just as described, Béraud captures readers eager for the day's news as a man digs in his pocket for coins to buy the latest edition from the stacks on display, while a *boulevardier*, absorbed in his paper, is about to step off the curb onto the busy street. In addition to selling newspapers, the *kiosques* served as advertising space, and in the present work, just below a bright-blue poster for *lait pur* (fresh milk), is an announcement of an event running from July to November on the rue Billault (renamed rue Washington in 1897) where Béraud lived from 1876-1895. Above the *kiosque*'s dome is the golden lettering of *Torres Tailleur*, then located at 9 boulevard des Italiens. With royal patents from the king of Portugal and the emperor of Brazil, Torres specialized in women's riding clothes and court costumes (Offenstadt, p. 112).



70



71

71

A PARCEL-GILT SILVER TALL TANKARD, NORTH GERMAN OR BALTIC, CIRCA 1620

the top of the body engraved with a huntsman and hounds chasing a unicorn and rabbit, the lower body engraved with a boar hunt and a playful monkey betrothal, one with raised baton with date 1620, others with musical instruments, applied with a mid band of cast classical Bacchic processions, the cover and base chased with winged putto heads fruit and strapwork, matching thumbpiece and scroll handle, the finial formed as Eros on a pedestal supported by three hounds, the interior of the cover with a coat of arms, wrigglework borders
apparently unmarked
24 oz 8 dwt; 771 g
height 13¾ in.; 35 cm

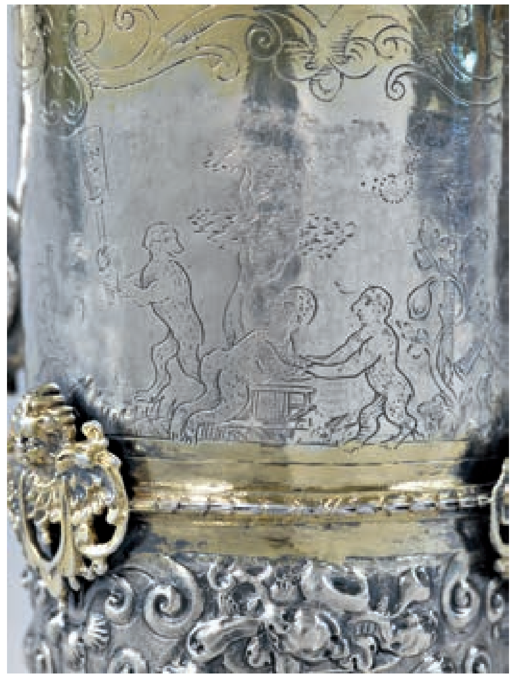
PROVENANCE

S.J. Phillips, London, 1969 as Schleswig-Holstein circa 1620, from the collection of Alphonse de Rothschild

A similar tankard by Engelbrecht II Becker, Lubeck, 1622, formerly in the Anselm von Rothschild collection, is at the British Museum WB 128.

Other similar tankards are found in Latvia and Estonia, see Carl Ehrnrooth *Silver Treasures from Livonia, Estonia and Courland*, for example by Christian Holst, Riga 1612-38, no. 39 p. 83 and Jacob Lange, Reval/ Tallin, 1632-1657 no 44. p. 88. Unmarked examples given to Riga and Reval/ Tallin are nos. 40 and 43 pp.8 & 87.

$ 25,000-35,000



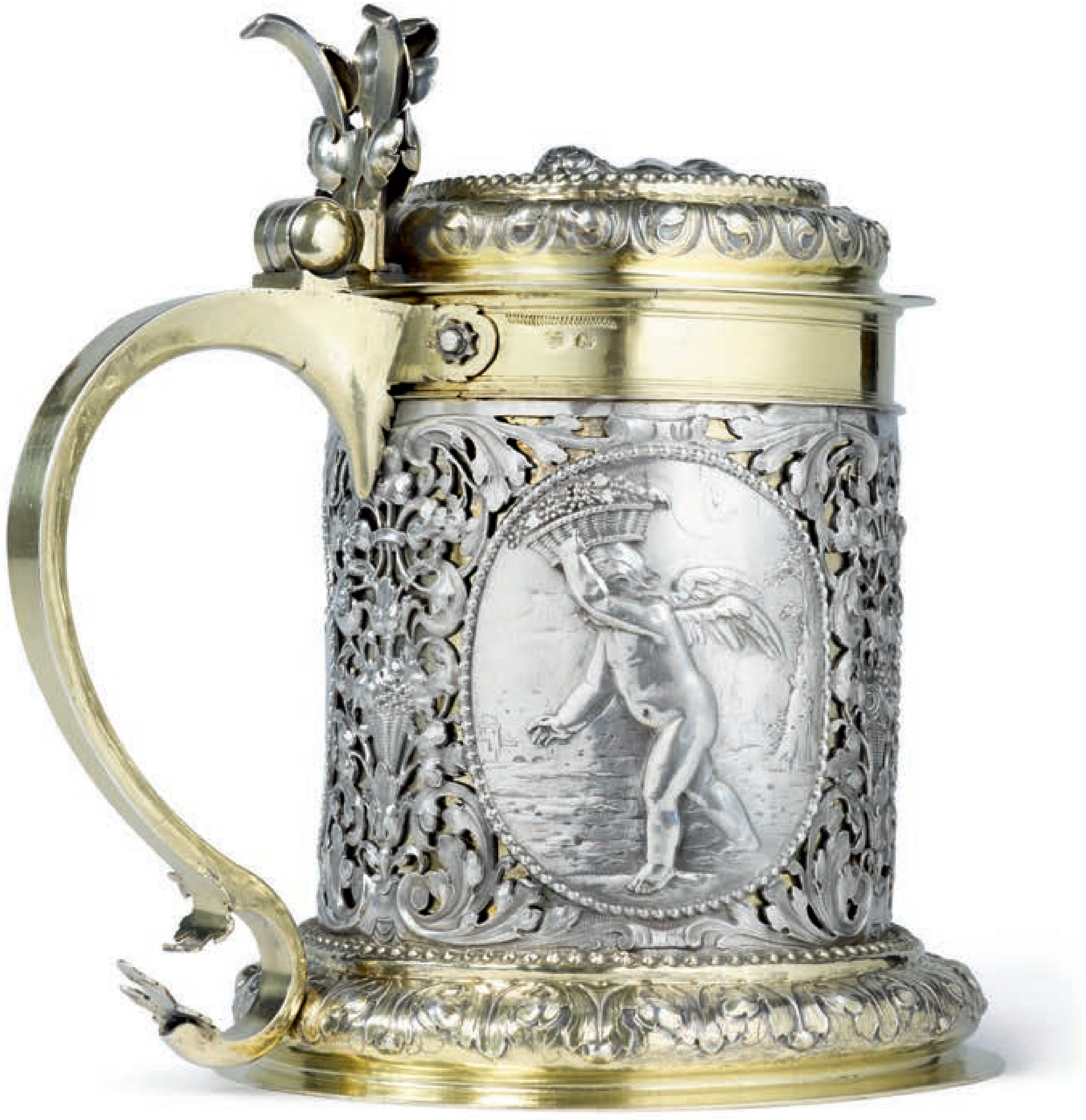
(DETAIL)

72

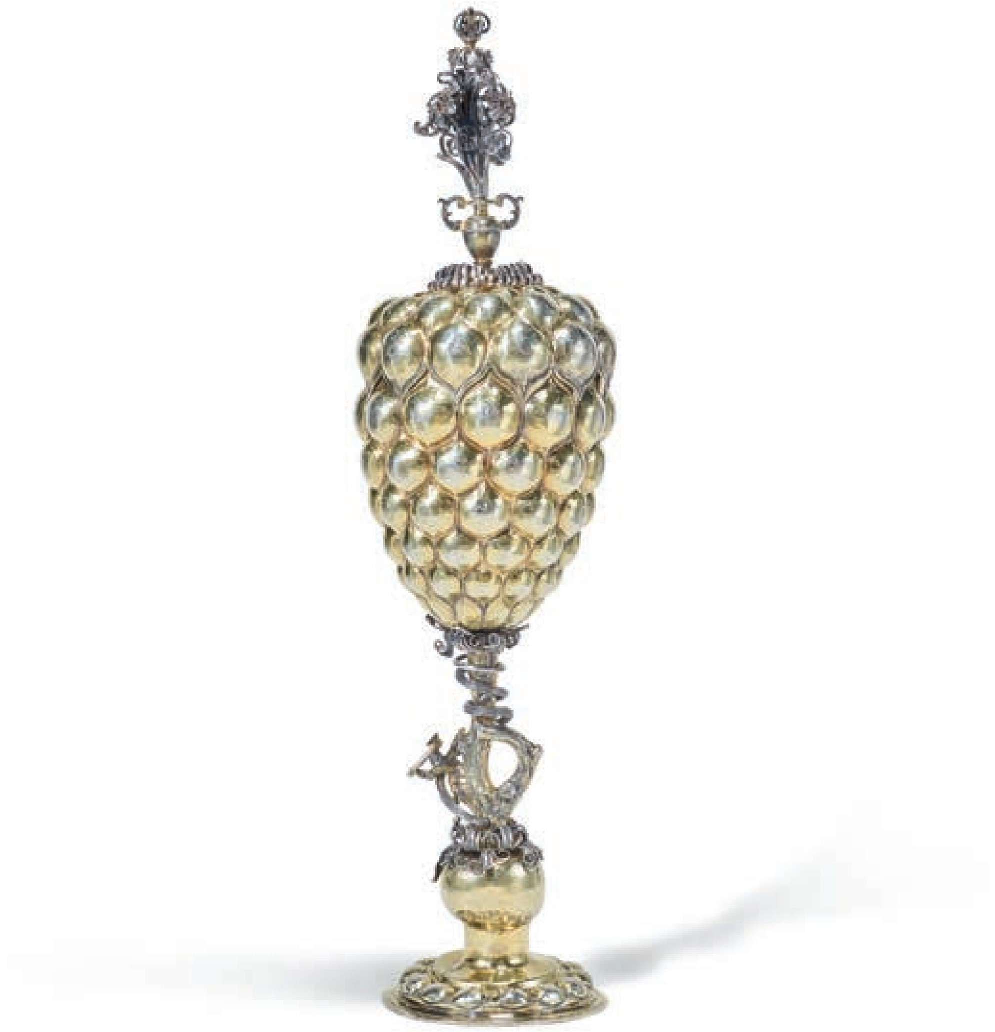
A LARGE GERMAN PARCEL-GILT SILVER FOUR SEASONS TANKARD, JOHANN PHILIPP HÖFLER, NUREMBERG, CIRCA 1700

the barrel with a white silver sleeve pierced and well chased in relief with baskets of fruit and acanthus all enclosing three oval vignettes of putti - one carrying a bouquet of flowers, another with a sickle and rake, the third with a basket of grapes on his head, the cover with a seated putto warming his hands by a fire, chased acanthus borders outlined by beading, large leaf-spray thumbpiece with matching handle base
marked on base, cover and base rim with maker's mark and town mark
34 oz 15 dwt; 1082 g
height 8¾ in.; 22 cm

$ 8,000-12,000



72



73

73

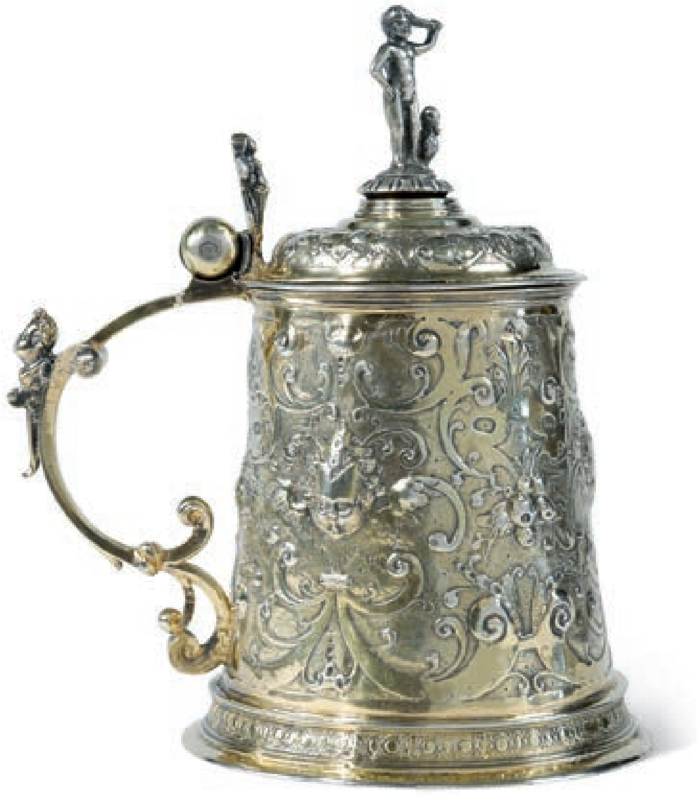
A TALL GERMAN SILVER-GILT COVERED CUP (TRAUBENPOKAL), ESAIAS ZUR LINDEN, NUREMBERG, CIRCA 1610

modelled as a bunch of grapes, the openwork vine stem applied with a harvester with axe, the cover with vase of flowers finial, the base chased with a ring of grapes
maker's mark and town mark on body, maker's mark on foot
18 oz 5 dwt; 575.35 g
height 15¾ in.; 37.5 cm

PROVENANCE

With label from Bulgari, Rome

$ 8,000-12,000



74

74

A GERMAN SILVER-GILT SMALL TANKARD, PAUL HUBNER, AUGSBURG, CIRCA 1600

the tapered cylindrical body embossed with winged putto masks surrounded by strapwork on matted ground, the cover with fruit within strapwork, caryatid scroll handle and winged female herm thumbpiece and white silver putto finial, probably later
marked on base and with St. Petersburg marks for 1776, mark of Yevrav Borovshikov
height 6¾ in.; 17 cm

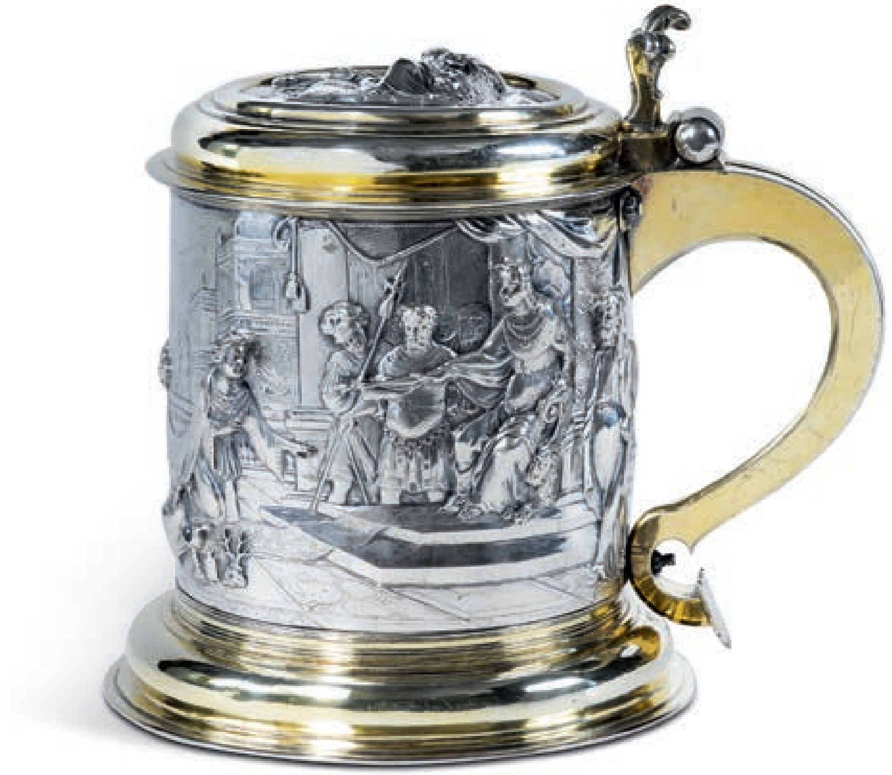
$ 7,000-10,000

75

A LARGE GERMAN PARCEL-GILT SILVER TANKARD, MAKER'S MARK LH ABOVE 83 (ROSENBERG 3, NO.2855), KONIGSBERG, 1690

the body with applied bas relief of Solomon receiving Sheba, the queen with numerous attendants bringing gifts of coins, food, a parrot, a large ewer and silver, followed by a hound, the cover with an applied relief of Solomon enthroned, forked scroll thumbpiece, scroll handle with shield-shaped terminal pricked with an interlaced cypher below coronet
marked on base, base rim and cover rim with maker's mark , town mark, date B, with a scratch weight and No 6
63 oz; 4038 g
height 9 in.; 23 cm

$ 15,000-20,000



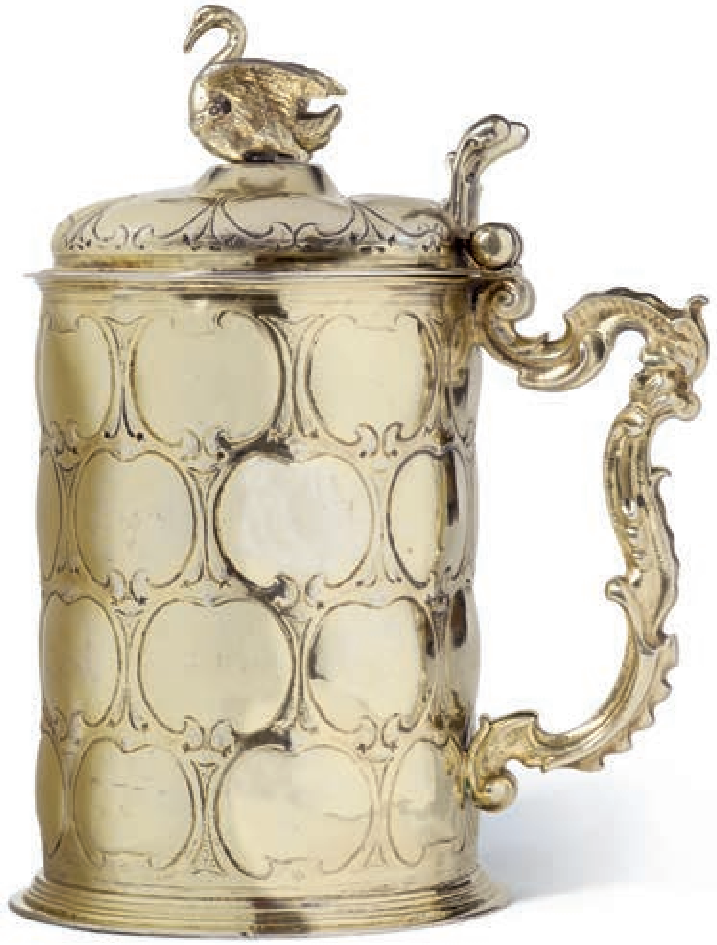
75

76

A LARGE GERMAN SILVER-GILT TANKARD, MAKER'S MARK ? I R, DANZIG, LATE 17TH CENTURY

the body embossed with repeated rows of hearts enclosed by lobate strapwork, multi-scroll partly knuckled handle topped by a suggested grotesque mask, twin-lobe thumbpiece, and *later* swan finial
marked on the top of the base rim I R in small shield possibly for Johann Rode II and city mark, stamped with large number 479, the latter possibly Russian
43 oz; 1337 g
height 10¼ in.; 26 cm

$ 6,000-8,000



76

(DETAIL)

77

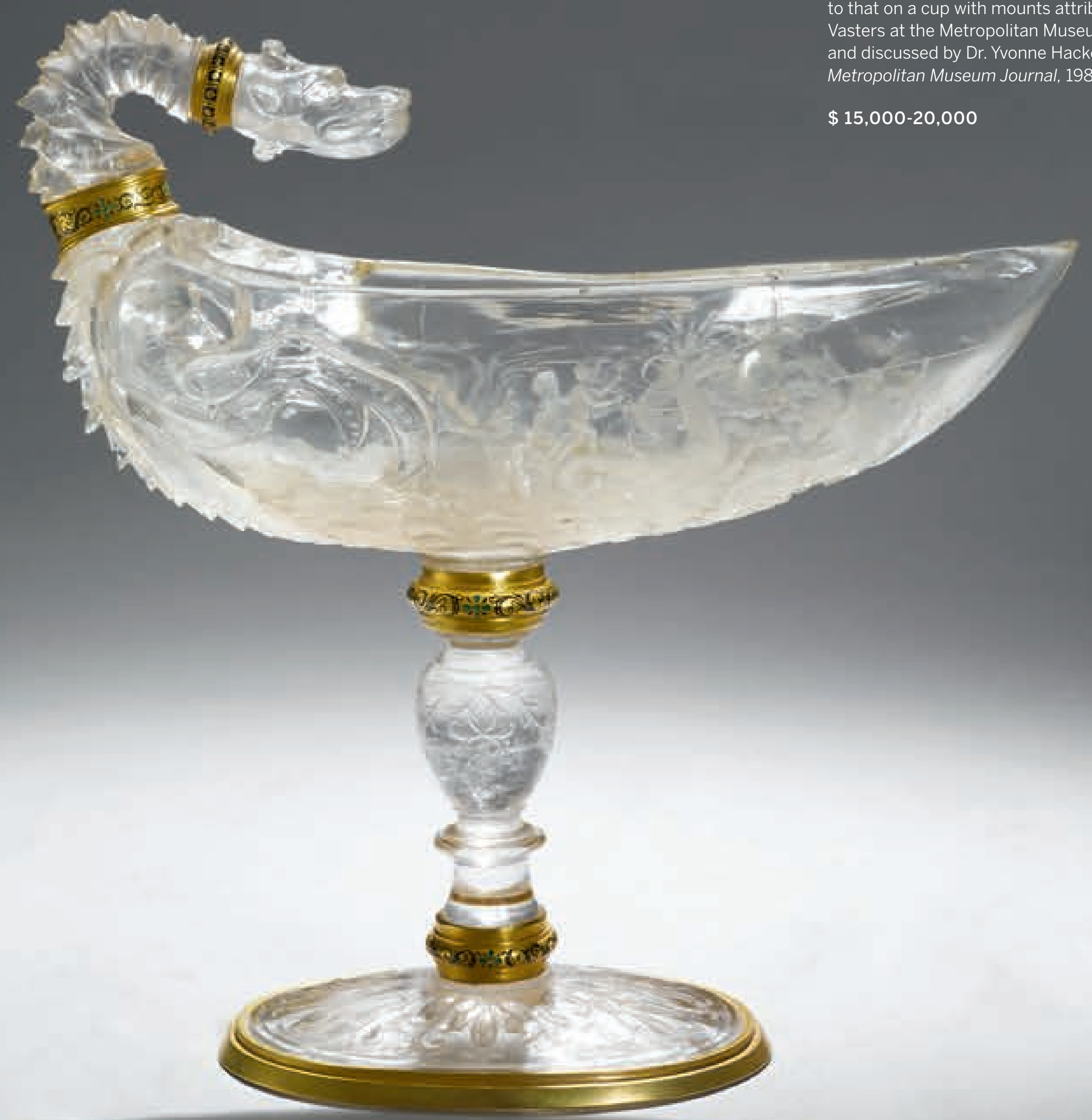
A CONTINENTAL ROCK CRYSTAL CUP MOUNTED IN GOLD AND ENAMEL, THE BOWL POSSIBLY 16TH CENTURY

the oviform bowl carved in intaglio with tritons combating sea monsters, the back carved in relief with the webbed feet and ridged back of a dragon whose neck and head rise over the interior of the bowl, the baluster rock crystal stem carved with interlaced tendrils, the oval rock crystal foot carved with spreading foliage, the gold mounts with champlevé black enamel scrolling foliage spaced by turquoise enamel flowerheads
apparently unmarked
length 9⅜ in.; 24 cm; height 9¼ in.; 23.5 cm

The carving is based on Italian examples of the 3rd quarter of the 16th century. See a rock crystal nef attributed to Milan in the catalogue *Les Gemmes de la Couronne, Département des Objets d'Art, Louvre*, item 113 p. 262.

The marine theme carving of the rock crystal relates to that on a cup with mounts attributed to Reinhold Vasters at the Metropolitan Museum of Art, illustrated and discussed by Dr. Yvonne Hackenbroch, in *Metropolitan Museum Journal*, 1986, fig. 140, 141 p. 230.

$ 15,000-20,000



77

78

A RARE LOUIS XVI SILVER-GILT MOUNTED JASPER STANDING CUP, JOHANNES JACOB KIRSTEIN, STRASBOURG, 1787

the oval pedestal base finely chased with a male and female profile head flanked by cornucopiae from which extend festoons of flowers, fluted stem with acanthus and palm borders, the mottled red stone bowl with straps chased with overlapping piastres, below an acanthus leaf, the ends applied with satyr masks, the rim with chased leaf-tips
marked under foot
height 5⅝ in.; 14.2 cm

PROVENANCE

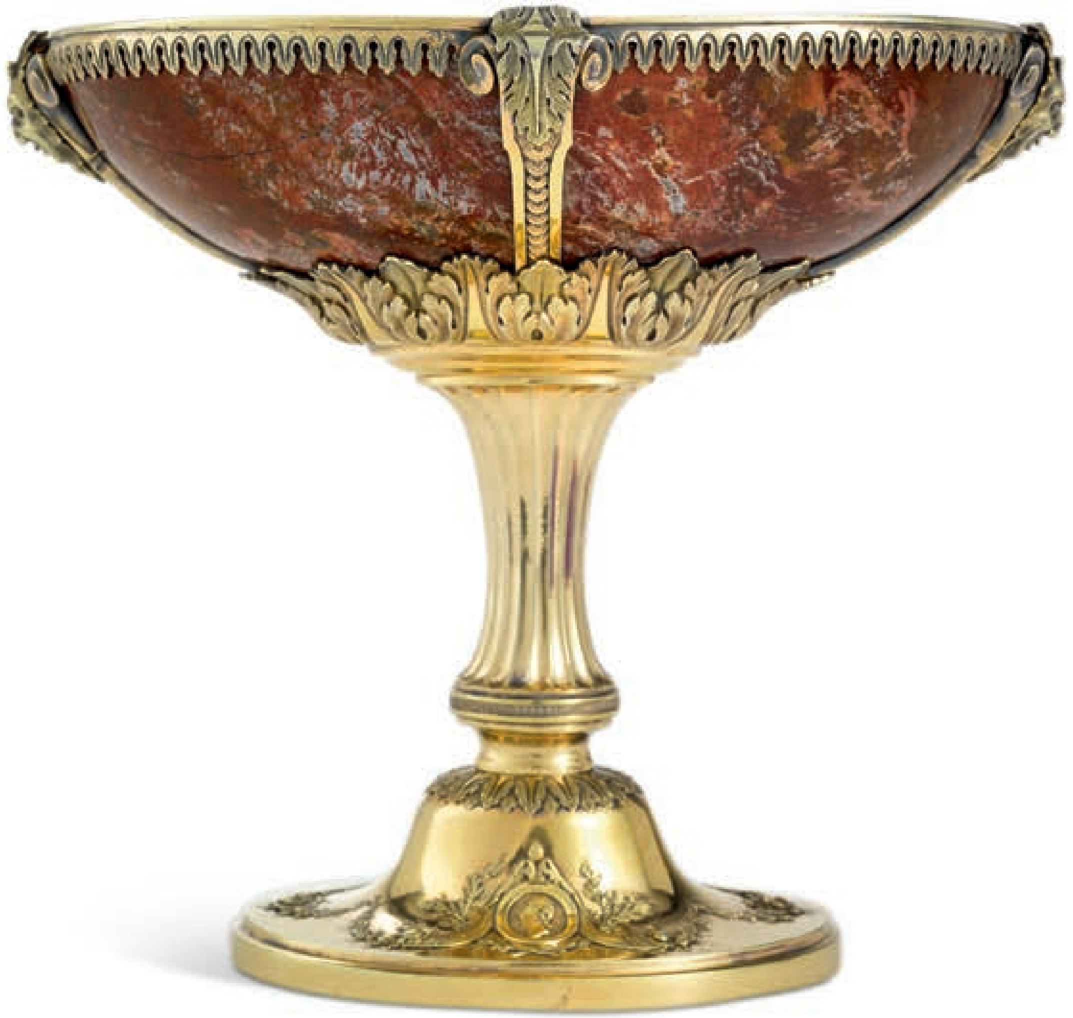
Sotheby's, Geneva, November 13, 1989, lot 18
Partridge Fine Arts, London
Sotheby's, New York, October 1996, lot 138

LITERATURE

John Whitehead, *The French Interior in the Eighteenth Century*, Dutton Studio Books/Penguin USA, 1993, p. 239, illus.

Charles Truman, ed. *Sotheby's Concise Encyclopedia of Silver*, London 1993, p.100, illus.

$ 30,000-50,000



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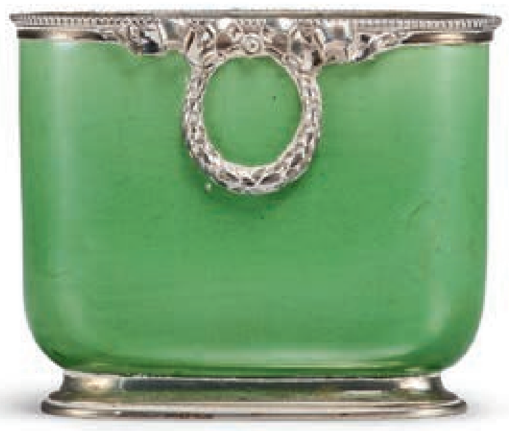


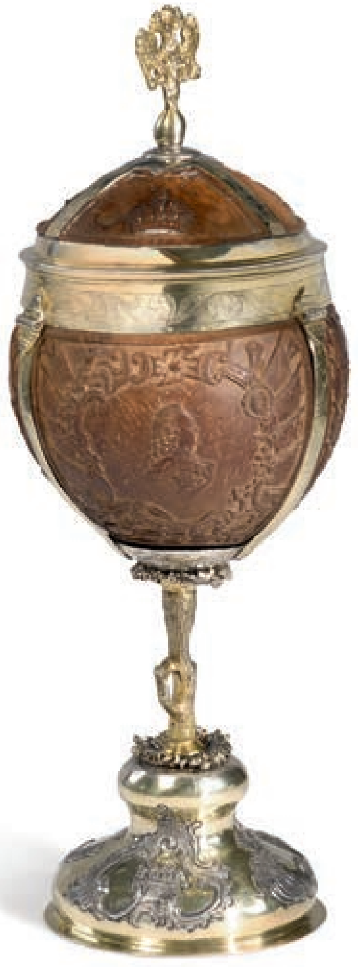
79

79

A FABERGÉ SILVER-MOUNTED CERAMIC MATCH OR PEN HOLDER, ANDERS JOHAN NEVALAINEN, ST. PETERSBURG, 1899-1908

tall oval with rounded base, beaded silver rim suspending two ribbon-tied laurel wreaths silver base with molded borders, the celadon possibly Kuznetsov factory
marked on top rim and base, the base with scratched inventory number 5836
length 3¾ in.; 9.5 cm; height 3 in.; 7.6 cm

$ 4,000-6,000



80

□ 80 SOLD WITHOUT RESERVE

A RUSSIAN SILVER-GILT-MOUNTED COCONUT CUP AND COVER WITH PORTRAITS OF THE CZARS, CIRCA 1760

the nut carved with profiles busts of probably Peter, Catherine I, and Elizabeth, each in rococo cartouche surrounded by military emblems and flags, the foot chased with rococo cartouches, the rim and the straps engraved with scrolling foliage in 17th century style, tree-trunk stem, the cover carved with three Imperials crowns, the finial formed as the Imperial double Eagle, pricked Cyrillic initials underneath; *apparently unmarked, except for a French swan control introduced in 1893*
height 11 in; 28 cm

PROVENANCE

Probably Bulgari, Rome

A similarly carved coconut cup with 17th century-style stem is in the Marjorie Merriweather Post collection at Hillwood, no. 12.27.1-2; it has a presentation inscription for 1760.

$ 3,000-5,000

81

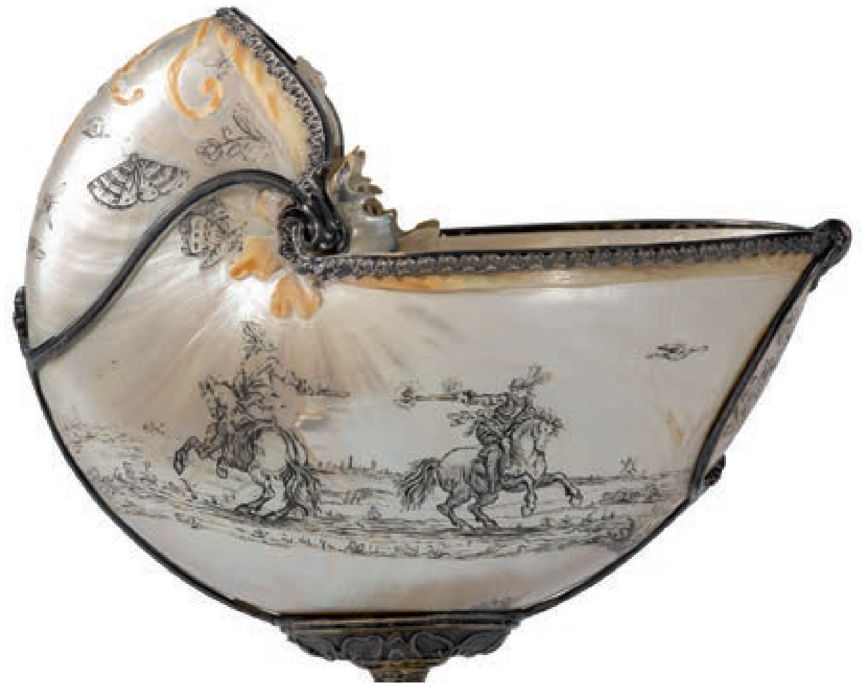
A DUTCH SILVER-MOUNTED NAUTILUS CUP, THE SHELL 2ND HALF OF THE 17TH CENTURY, CIRCLE OF THE BELLEKIN FAMILY OF AMSTERDAM, THE STEM AND FOOT LATE 16TH CENTURY

the shell lightly incised with two horsemen exchanging fire on one side, the other with elegant figures in a classical landscape, the back with tulips and various insects surrounding a foliate pendant carved in cameo, the interior pierced with a helmet below a fretwork panel, the front engraved with a coat of arms, the foot cast and chased with reclining river gods between martial trophies, the vase-shaped stem cast with grotesque heads between cartouches and fitted with four forked scroll brackets
apparently unmarked, the silver straps for the shell probably 19th century
height 9⅜ in.; 23.7 cm

An engraved Nautilus shell signed by Cornelis Bellekin, depicting the Rape of Europa, mounted on a late 19th century base was recently sold Sotheby's, London, December 5, 2017, lot 102. Another with the marriage of Neptune and Amphitrite and the Birth of Venus is at the Royal Ontario Museum, Canada. A plaquette by Jan Bellekin, 1636-1665, depicting Judith with the Head of Holofernes is at the Victoria and Albert Museum. Another unmounted carved and engraved shell signed *Jan. Belkien* is part of the Hans Sloane Collection, no. 1880, acquired by the British Museum at its inception in 1753 and now at the Natural History Museum, London.

The scene of the horsemen is derived from prints of similar subjects by such artists as Pieter van Laer (1599-1642), and the insects may be taken from D.J. Hoefnagel's *Diversae Insectarum Volatilium*, published in 1630.

$ 15,000-20,000



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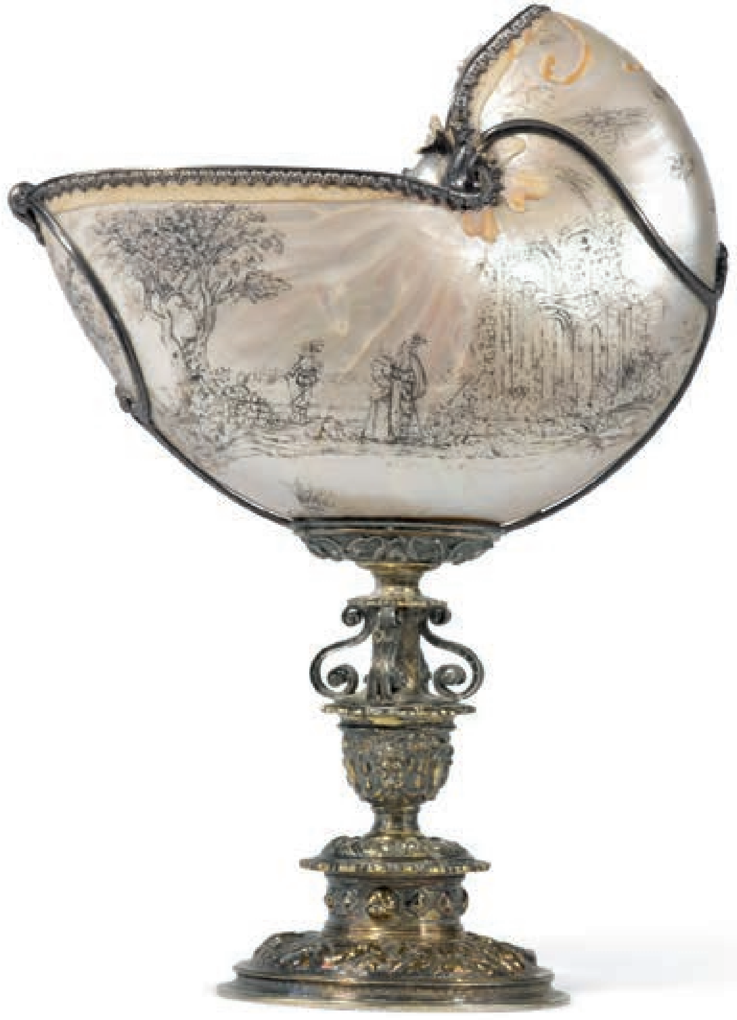

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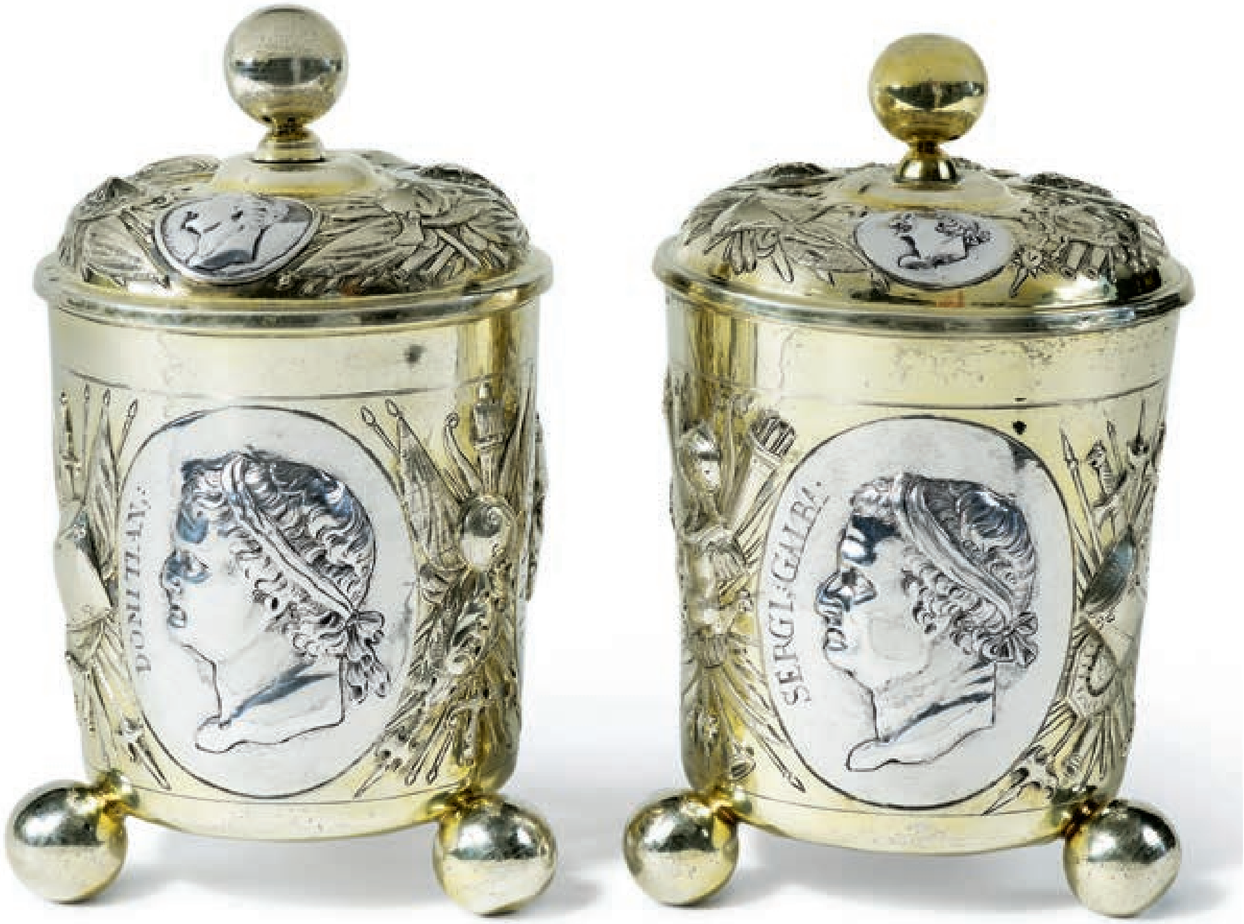

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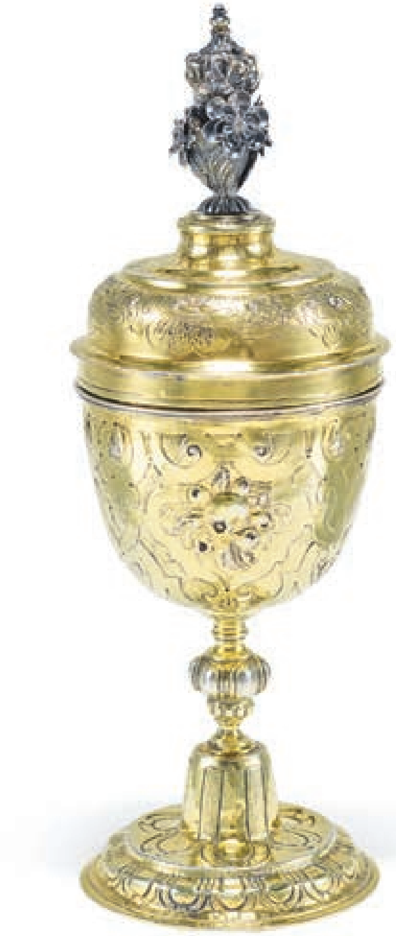


83

82

TWO MATCHING LARGE GERMAN PARCEL-GILT SILVER COVERED BEAKERS, JOHANN WAGNER, CIRCA 1700

each boldly embossed with profile heads of Roman Emperors in oval frames divided by large martial trophies, all repeated on the domed covers, ball feet and finials
one engraved with initials F U and with Austrian control mark for 1806-7, from the assay office of Klagenfurt,the other with a pricked scratch weight, both marked on bases and covers with maker's mark and city mark
45 oz; 1399 g
heights 9 and 9½ in.; 23 and 24 cm

These larger than usual Beakers are possibly part of a set of four showing the twelve Emperors. The present two have sequential emperors as follows: on one, Galba, ruled 68-69 AD, Otho, ruled January 69-April 69 AD and Aulus Vittellius, ruled July-December 69 AD. On the other, Vespasian, ruled 69-79 AD, Titus, ruled 79-81 AD and Domitian, ruled 81-96 AD.

$ 15,000-25,000

□ 83 SOLD WITHOUT RESERVE

A GERMAN SILVER-GILT STANDING CUP

The bowl chased with strapwork enclosing fruit, *by Hans Weber Nuremberg, circa 1600*; the foot chased with strapwork, *maker's mark NT in shaped shield, town mark F with tree*, the cover chased with strapwork enclosed flowers, *maker's mark GWS probably for Georg Wilhelm Schedel, Frankfurt, circa 1730*, *marked on rims and under foot*
8 oz; 248 g
height 9 in.; 23 cm

$ 2,500-3,500

84

A GERMAN SILVER-GILT LION RAMPANT, WENZEL JAMNITZER, NUREMBERG, CIRCA 1560

cast as an open-jawed lion originally holding a shield, now lacking, his head now with a screw-on cap, mounted on a cast circular base with band of scallop shells alternating with acanthus foliage, the domed center cast and chased with rocks and grasses, molded outer rim
marked on top of the rim with maker's mark of the Jamnitzer family and separate incuse W, and city mark, also stamped with an Austrian control mark for circa 1806, mark not clear, probably originally a support for a tazza or cup
10 oz 10 dwt; height 4⅞ in.; 12.5 cm

PROVENANCE

Phillips Son & Neale, London, 1958

LITERATURE

This recorded in Karin Tebbe et al, *Nürnberger Goldschmiedekunst 1541-1868*, no. 403, *item 29*, p. *204*.

The shells and acanthus on the foot may be compared to the silver-gilt mounts on a jasper cup by Wenzel Jamnitzer in the Schatzkammer der Residenz, Munich, illus. in the catalogue *Wenzel Jamnitzer und die Nürnberger Goldschmiedekunst 1500-1700*, Germanisches Nationalmuseum, Nuremberg 1985. Catalogue no. 24, p. 230 color plate 4.

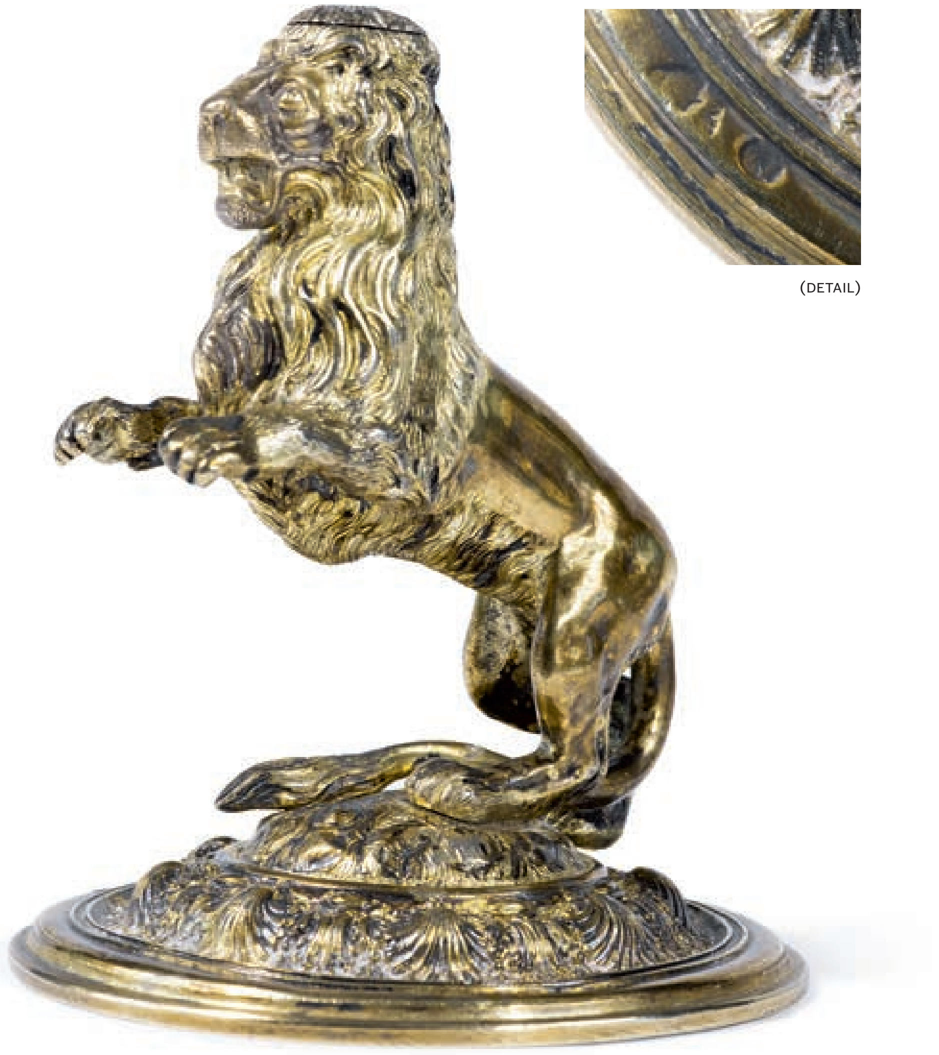
$ 25,000-35,000

□ 85 SOLD WITHOUT RESERVE

A GERMAN PARCEL-GILT SILVER COVERED BEAKER, CHRISTOPH BEER, NUREMBERG, CIRCA 1690

embossed with linked ovals containing three emperor profile heads alternating with sprays of foliage, and a flower on matted grounds, the slip-on cover chased to match, ball feet and finial, the base engraved with initials *LF+ H K*
marked on base
5 oz 10 dwt; height 5½ in.; 14 cm

$ 1,500-2,500



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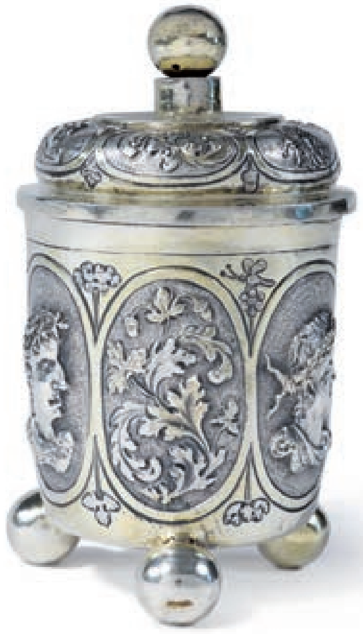

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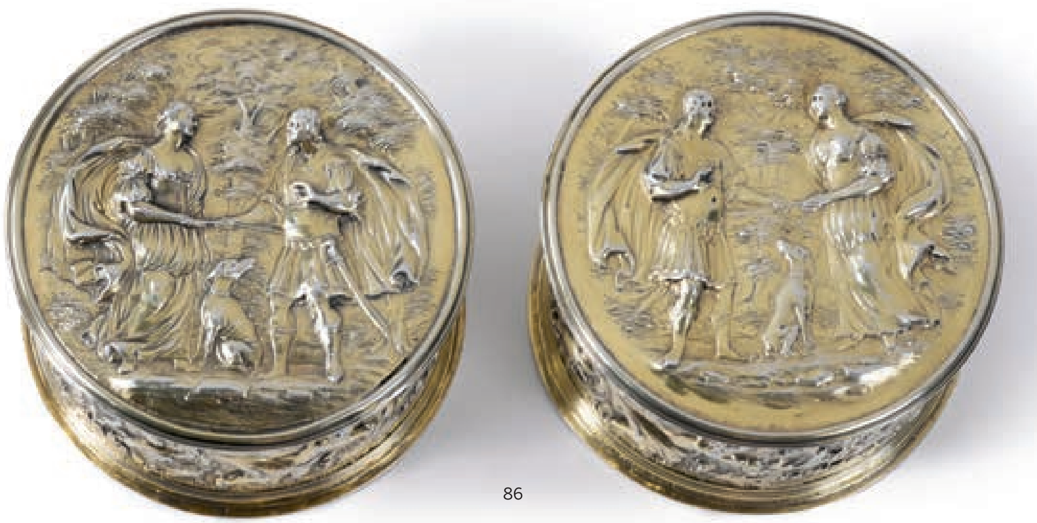


86

86

A PAIR OF CHARLES II SILVER-GILT TOILET BOXES, MAKER'S MARK A M IN MONOGRAM CROWNED, PROBABLY FOR ARTHUR MANWARING, LONDON, CIRCA 1680

circular, the slip-on covers embossed and chased with complementary scenes of standing figures of Venus and Adonis, in Roman armor, exchanging an arrow, with a seated hound between, the sides embossed with putti in scrolling acanthus
maker's mark only struck inside bases and on rims of covers
29 oz; 901.9 g
diameter 5 in.; 10.7 cm

These boxes match ones with the same scenes by the same maker, part of a toilet set, sold Christie's, Geneva, November 14, 1978, illus. *Christie's Pictorial History of English and American Silver*, color pl. p.79. The playful putti among acanthus may be derived from designs by Polifilo Zancarli. They appear also on toilets boxes and flasks marked by Jacob Bodendick and maker's mark WF knot above (William Fowle). William Fowle was apprenticed to Arthur Mainwaring, his uncle, and is known to have supplied eleven toilet services between 1681 and his premature death in 1684 (See David M. Mitchell, *Silversmiths in Elizabethan and Stuart London*, 2017, p.166).

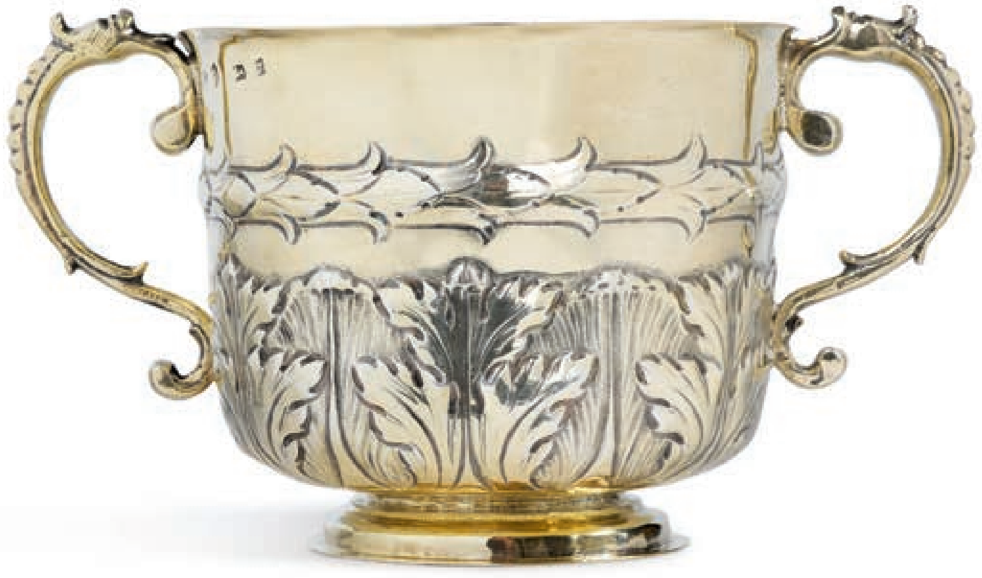
$ 7,000-10,000

☐ 87 SOLD WITHOUT RESERVE

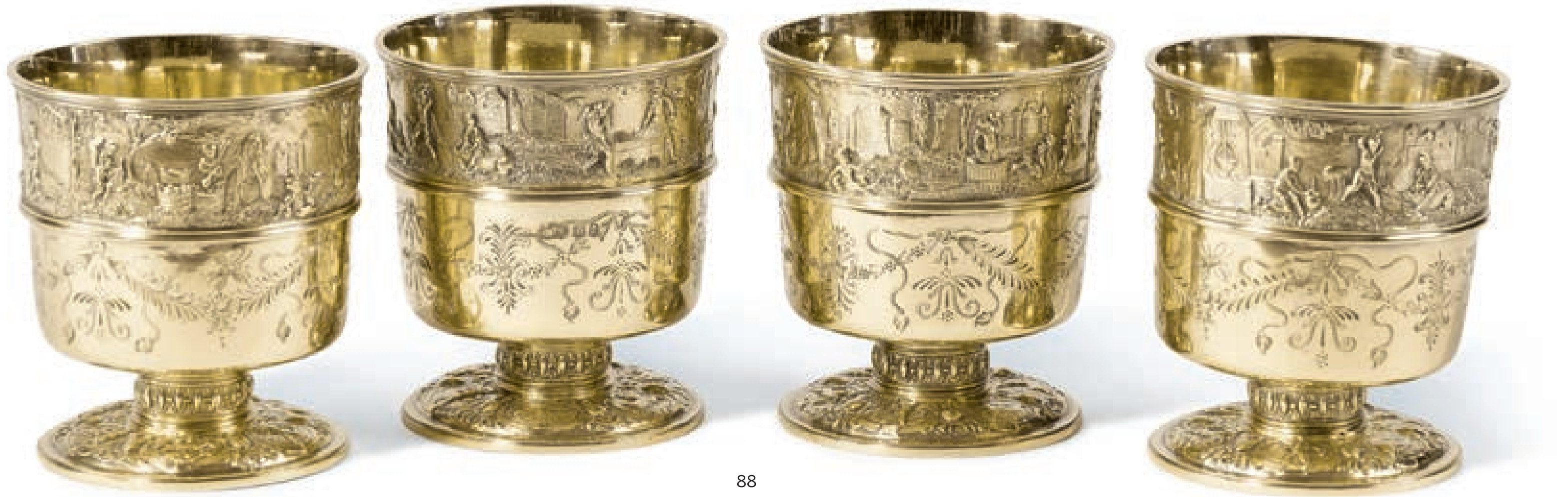
A CHARLES II LARGE SILVER-GILT CAUDLE CUP, MAKER'S MARK AH MULLET ABOVE PROBABLY FOR ABRAHAM HIND(E), LONDON, 1679

the lower body chased with palm and acanthus, with an embossed collar of running laurel, knuckled scroll handles with suggested monster heads at top, short pedestal foot
marked below rim
22 oz; 648 g
length over handles 9⅝ in.; 24.5 cm

$ 2,000-4,000



87



88

88

A RARE SET OF FOUR GEORGE IV SILVER-GILT RENAISSANCE-STYLE BEAKERS, JOHN BRIDGE, LONDON, 1828

copied from a set of German *haufebechers* of circa 1590, the cylindrical bodies engraved with insects above swags, the rims cast with amusing scenes representative of the months and their Zodiac signs, the pedestal bases cast with Zodiac signs in interlaced strapwork with trophies between, engraved with initial and Royal Ducal coronet on base
marked on bodies
29 oz 10 dwt; 837 g
height 3½ in.; 8.7 cm

PROVENANCE

The Duke of Cambridge, Christie's, London, June 6, 1904, (a set of six, the date given as 1827)
A Collector, Christie's, New York, April 28, 1992, lot 162

The initial and royal ducal coronet are those of Adolphus Frederick, 1st Duke of Cambridge (1771-1850), seventh son of George III.

These appear to be copies of a set of four antique silver-gilt "foreign cyder cups" purchased by John Bridge at the famous sale of the Duke of York in 1827, and fit the new taste for Historicist silver shared by the Prince Regent and the Royal Dukes and fostered by Rundell, Bridge and Rundell and Kensington Lewis.

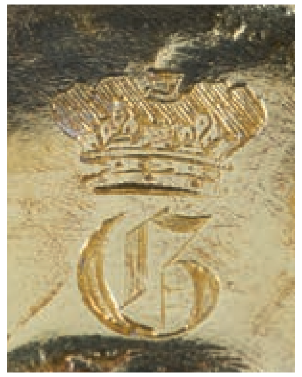
The 1st Duke of Cambridge engaged the Royal Goldsmiths, Rundell, Bridge and Rundell to bid on his behalf at the Duke of York sale, where he acquired a Shield of Achilles by Philip Rundell and a pair of Mannerist-style ewers by Edward Farrell. It is probable that the four "foreign cyder cups", engraved and embellished with friezes of minute figures and landscapes, of old Flemish design...contained in a box of purple morocco, lined with blue velvet" were purchased by Bridge on behalf of the Duke, Christie's, March 19-22, 1827, lot 97- a set of six, sold as three pairs, of which two were bought by Bridge. Six of the cups made by Bridge in 1828 were described as "copies of old German cups" and were sold in the sale of the 2nd Duke of Cambridge (1818-1904) who inherited his father's collection of silver including the Achilles Shield and the Farrell ewers (Christie's, London, June 6 ,1904, lot 86)

Three beakers by Eustachius Hohman, Nuremberg, circa 1590, formerly in the Pringsheim Collection which appear to be identical to the present lot were sold Christie's, Geneva, November 9, 1976, lot 251 and may be part of the set of "four foreign cyder cups" listed above. The same scenes appear on a pair of beakers by Gallus Wernlein, Nuremberg, 1592-94, Moscow State museum, Kremlin illus. *Nürnberger Goldschmiedekunst, 1541-1868,* no. 576, p. 933 while similar engraved insects and swags may be found on a Satzbecher by Heinrich Mack, Nuremberg, 1612-1626, in the Metropolitan Museum of Art, illus. op. cit. no.579 p. 934.

The scenes are taken in part from *The Months* by Virgil Solis (1514-1562), who himself drew on Hans Sebald Beham (1500-1550).

See Michèle Bimbenet-Privat and Alexis Kugel, *Chefs-d'oeuvre d'orfèvrerie allemande Renaissance et Baroque,* Faton, Paris, 2017, nos. 15-16, pp. 110-111 (Chateau d'Ecouen, Louvre).

$ 10,000-15,000



(DETAIL)

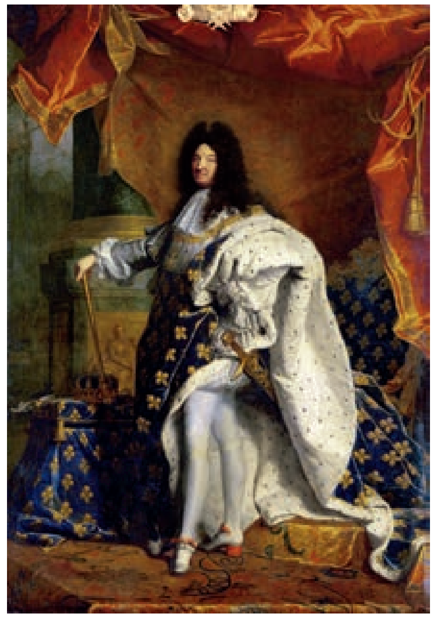
André-Charles Boulle (1642-1732)

'le plus habile ébéniste de Paris'

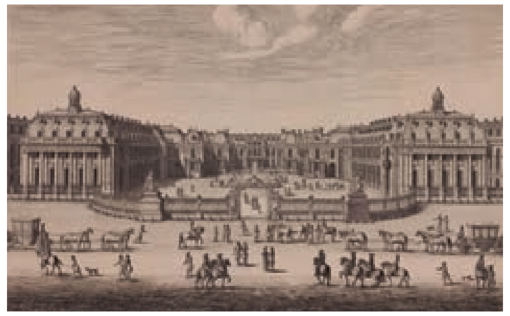
The Zilkha Collection is distinguished by the presence of three masterpieces by André-Charles Boulle (lots 89, 172, 188), arguably the most celebrated cabinetmaker in history and one of the greatest artists in any medium France has ever produced. Boulle's lifetime parallels that of the monarch he served and whose protection he received, King Louis XIV (1638-1715), and his name remains indelibly associated with the unqualified grandeur of the court of the Sun King. Just as Louis XIV is regarded as the archetypal absolute monarch whose palace of Versailles established a model for all royal palaces to emulate for generations, so did Boulle come to epitomise the superiority of French design and craftsmanship in the fine and applied arts, that attained a level of prestige and magnificence that has never been surpassed. The inimitable French creative spirit has always been permeated by a sense of the *recherche du beau* in all aspects of everyday life, including the objects and settings that surround us. Even the French term for cabinetmaker, *ébéniste*, signifying a worker in ebony (*ébène*), deriving from the 17th-century fashion for luxurious cabinets veneered in ebony and other exotic tropical woods, underlines this ethos by regarding furniture as something that served as much an aesthetic as a functional purpose. Boulle would expand the parameters of furniture design beyond anything created before him, and set a high benchmark for the 18th century to follow.

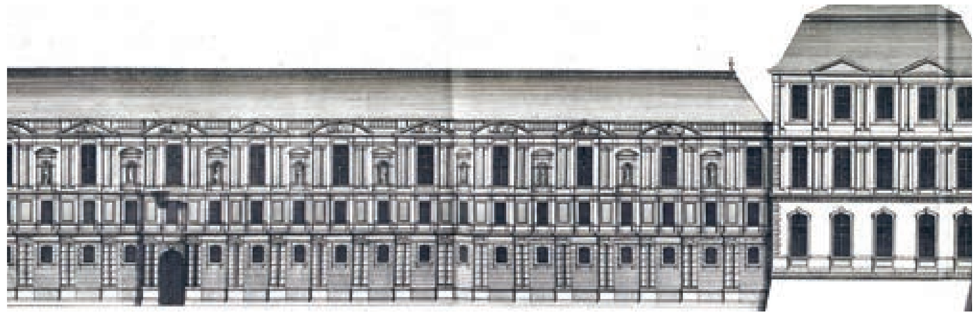
CABINETMAKER TO THE *ROI SOLEIL*

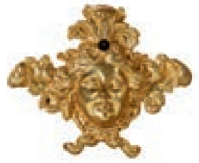
Boulle was the son of an immigrant Dutch cabinetmaker from Guelders, Johann Bolt, who married a Frenchwoman and changed his name to Jean Boulle. From an early age his son was destined to enter the family business, but to describe him merely as an apprentice woodworker would be a misnomer, as he was a child prodigy and received training in drawing, painting, sculpture, chasing and gilding. Sometime before 1666 he was received master of the Parisian cabinetmaker's guild, an unusually young age for such an achievement and one his father had never realised. He shared his father's workshop in the Rue de Reims in the Montagne Sainte Geneviève district in the Left Bank and succeeded in rejuvenating its standing among an elite clientele of Parisian financiers and politicians. Such was its notoriety that the great sculptor Bernini, when summoned to Paris by the King in 1666 to present plans for re-constructing the Louvre, reputedly sought Boulle's company and shared with him some of his techniques for architectural drawing.

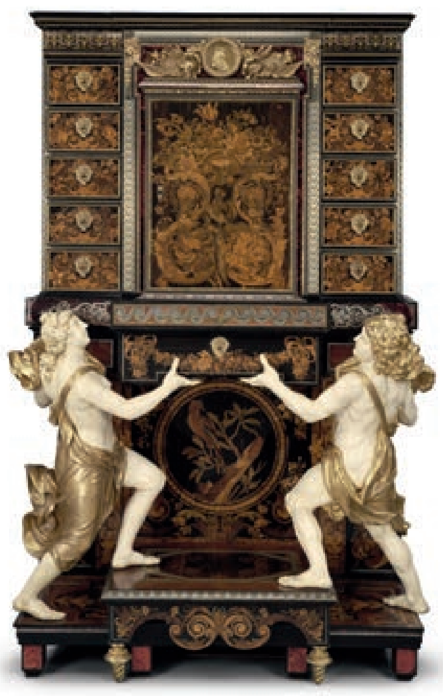

Hyacinthe Rigaud, *Louis XIV in Royal Costume*, 1701, Louvre, Paris/Bridgeman Images

In 1762 Boulle experienced the breakthrough that would solidify his career and reputation. Upon the death of the royal cabinetmaker Jean Macé, he was offered a space in the *Galleries du Louvre*, the four stories below the *Grande Galerie* stretching along the banks of the Seine between the Pavillon de Flore and the Cour Carré. Completed during the reign of Henri IV in 1609, the *Grande Galerie au bord de l'Eau* was intended to provide official royal patronage to artists in all disciplines by providing them with accommodation for life and a small stipend. Residents included painters, sculptors, engravers clockmakers, goldsmiths, manufacturers of scientific instruments, and architects. Boulle's name was put forward by the King's first minister Jean-Baptiste Colbert, who praised his work as an *Ebéniste, Faiseur de Marqueterie, Doreur et Ciseleur* and described him as the 'most skillful' in Paris. Boulle was offered lodging number 15, where he was in close proximity to the goldsmiths Claude Ballin and Nicolas Delaunay and the sculptor François Girardon. As a resident of the Louvre, he officially became an *ébéniste du roi* and as such was exempt from guild regulations, notably the restriction on producing his own bronzes. In 1677, after the King had definitively abandoned the project of re-configuring the Louvre as a royal residence and decided to make Versailles the principal seat of the court, Colbert accorded Boulle 560 square metres of further space in a building adjacent to the palace, where he could establish his workshop, wood store and eventually his own foundry, and the newly married cabinetmaker gave up his premises in the Left Bank and made the Grande Galerie his primary residence. With a full team of journeymen, chasers, gilders and marquetry cutters, Boulle's atelier in the Louvre was the largest cabinetmaker's workshop Paris had ever seen. It was an unmissable attraction for distinguished visitors to Paris, like the Swedish architect Tessin the Younger, who commented in 1687 that in the Boulle workshop nothing was for sale, as everything needed to be ordered in advance.


Israël Silvestre, *Vue du château de Versailles, du côté de l'avant-cour*, 1682

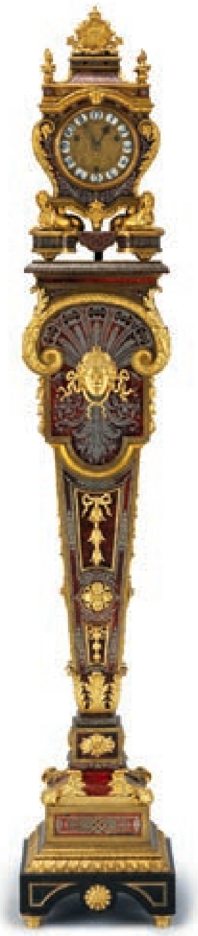

Jean Marot, River façade of the Grande Galerie du Louvre, c.1670 (detail). Boulle's workshop was the second window to the left of the arched doorway.

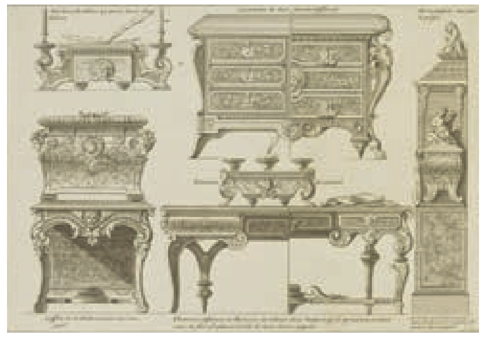



Cabinet on Stand attributed to André-Charles Boulle, c.1680, Getty Museum, Los Angeles

Boulle was not the inventor of the techniques he practised – floral marquetry, copper and pewter inlay, and above all the technique that bears his name, brass marquetry inlaid on a tortoiseshell ground – but he refined them to an uprecedented level of ornamental richness and complexity, and executed them with such technical perfection, that they effectively became his trademark. Where he indisputably was an innovator was in the creation of new forms and categories of furniture. He is famously credited as the inventor of the bureau plat, developed through several commissions for desks provided for important clients like the Duchesse de Bourgogne at Versailles or the Duc de Bourbon at Chantilly. Equally renowned is the pair of sarcophagus form 'bureaux' sent to the King's chamber at the Grand Trianon; these are what is generally regraded as the first recorded example of the commode and are possibly Boulle's most celebrated work. Boulle can also be seen as the father of the noble French school of bronzes *dorés*, which would become such an important category of French decorative arts in the 18th century. A significant proportion of his workshop activity was devoted to the production of gilt bronze objects including chandeliers, wall lights, chenets, clock cases, candelabra and of course furniture mounts, which were treated as sculptural works in their own right, not mere ornamental accessories for case furniture.

After the death of Louis XIV on 1 September 1715, the 72-year-old Boulle decided it was time to retire and hand over the running of the workshop to his sons, Jean-Philippe (1678-1744), Pierre-Benoît (c.1683-1741), André-Charles II (1685–1749) and Charles-Joseph (1688–1754). An inventory of the


André-Charles Boulle, Clock with Pedestal, c.1690, Metropolitan Museum, New York



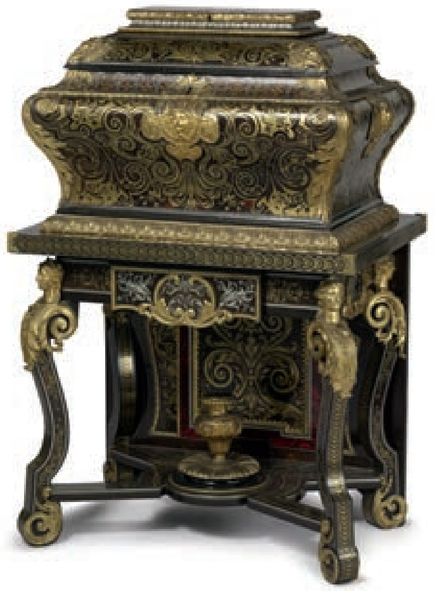
Boulle, *Nouveaux Deisseins de Meubles* […], Plate 3, c.1720

workshop accompanying the deed of transfer reveals a further extraordinary facet of Boulle's activities, that of art collector. His friend the print dealer Jean Mariette recalled that Boulle never missed an auction, and the document lists no fewer than 283 paintings and a considerably greater number of prints and drawings in the atelier. No doubt some of these served as inspiration for Boulle's designs for marquetry and bronzes, and the sheer quantity explains why despite the continuous high demand for Boulle's production, he seemed to be frequently in debt. Theoretically retirement would have freed up more time for Boulle to enjoy and enrich his art collection, but unsurprisingly perhaps, it appears that for the final decade of his life he continued his involvement in the business, which showed no signs of slowing down despite the passage of time and gradual evolution of taste. Even a catastrophic fire in 1720 that destroyed the primary workshop and most of its stock did not dim Boulle's activities, and in the 1720s the new showroom, now limited to the original lodging in the Louvre Galleries, continued to receive visits from important clients, including the Princes of Bavaria who in 1725 admired the many *'ouvrages de Marqueterie, & en bronze, d'une grande magnificence'*.

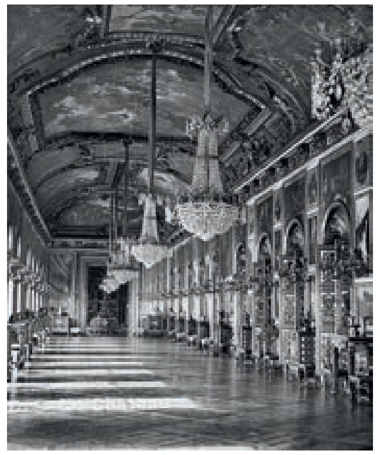
A LEGACY *SANS INTERRUPTION*

During the 1720s Boulle's designs for furniture and objects were immortalised for posterity in a series of engravings published by Mariette, the *Nouveaux Deisseins de meubles et ouvrages de bronze et de marqueterie*, and even after the master's death in 1732 interest in his work remained high. Boulle's sons continued trading well into the 1730s and 40s, and a small group of their contemporaries produced work in Boulle marquetry, among them BVRB I and Jean-Pierre Latz. The middle of the 18th century would see the re-appearance on the market of works acquired directly from Boulle or his workshop following the death of their owners, such as the Vicomte de Fontspertuis, the Comte de Pontchartrain or Le Bas de Montargis, and the picture dealer Gersaint wrote to Count Tessin in Stockholm, *'Les ouvrages de Boulle sont ordinairement recherchés ici'*. Throughout the 18th century Boulle was the only cabinetmaker consistently cited by name in auction catalogues, his oeuvre esteemed as highly as Old Master pictures, Renaissance bronzes and Chinese porcelain. Describing a visit to Blondel de Gagny's hôtel in his 1749 *Voyage Pittoresque de Paris*, Dezallier d'Argenville writes, *'La peinture ne fait pas le seul ornement du Cabinet de M de Gagny; on y voit avec plaisir plusieurs pendules, cabinets, tables & autres beaux ouvrages du fameux Boule'.* Furniture by Boulle saw keen competition from buyers in numerous single-owner auctions including those of Julienne (1766), the Baron de Thiers (1770), Blondel de Gagny (1776) and Randon de Boisset (1777). Parallel to the resale market, a tentative Boulle revival emerged in the Paris furniture trade, with *ébénistes* such as Joseph, Montigny, and Levasseur incorporating marquetry panels removed from older works by Boulle into newly manufactured case furniture, or creating entirely new pieces in the Boulle style.

Even the upheavals of the Revolution did nothing to dampen Boulle enthusiasm. Whilst the cash-strapped Jacobin government blithely organised auctions of masterpieces by BVRB, Carlin, Riesener and Weisweiler supplied to Versailles, Fontainebleau, St Cloud and other royal chateaux, important works by Boulle confiscated from the abandoned properties of *émigrés* or estates of the *condamnés* were retained by the Commission des Arts and remained in state ownership. Under Napoleon many were placed in the Tuileries, St Cloud or Fontainebleau and were complemented by several new purchases of Boulle pieces from *marchands de curiosités*, co-existing with works by Jacob-Desmalter and other Empire artists despite the stylistic disparity. With the return of the Bourbons the status quo was maintained, and during the July Monarchy, with its interest in historicism, an effort was made to evoke the splendour of the *Grand Siècle* in the 17th-century Galerie d'Apollon at St Cloud, where the existing Boulle *meubles d'appui* along with additional Boulle or Boulle-style pieces, some of them altered in height to create uniformity, were placed along the entire length of the gallery and crowned with vases or sculpture, in what must have been one of the most beautiful interiors in mid-19th century Ile-de-France, tragically destroyed during the Franco-Prussian war in 1870, though the Boulle cabinets had been transferred to the Louvre beforehand.

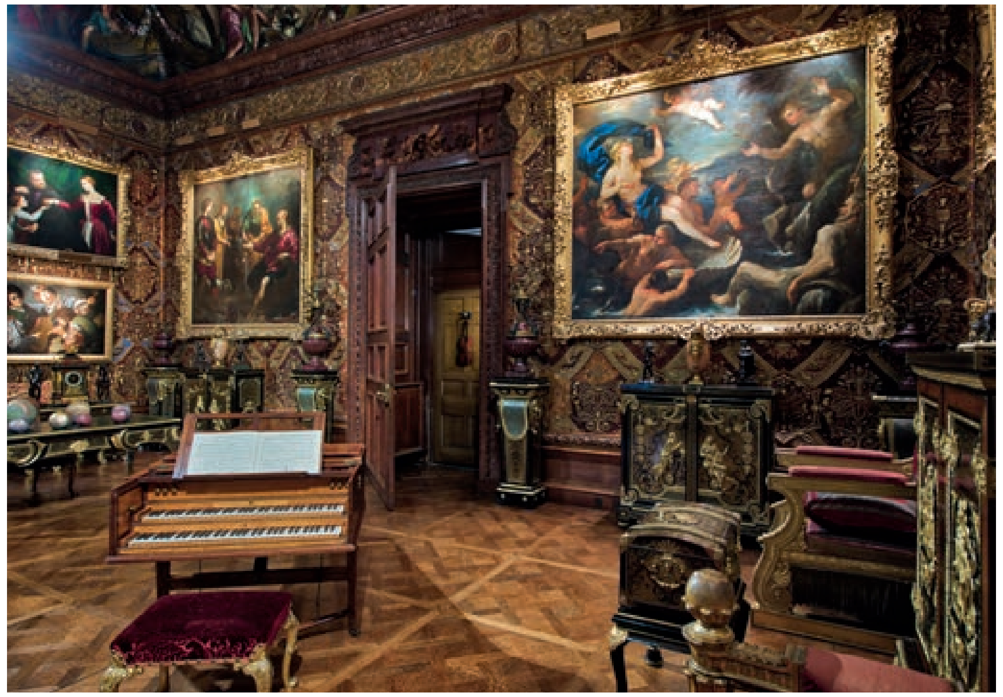


André-Charles Boulle, Coffer on Stand c.1685 (one of a pair)
Rijksmuseum, Amsterdam



The *Galerie d'Apollon* at the Château de Saint-Cloud, before 1870

Across the Channel, the taste for Boulle took longer to become established, and apart from a handful of exceptions his work was not something English patrons sought to acquire in the 18th century. This would change dramatically after the Revolution and Empire periods, when a veritable tidal wave of English art lovers or their agents descended on Paris in search of *Ancien Régime* works, including pieces by Boulle or Louis XVI works in the Boulle style. Unsurprisingly the Prince of Wales was among them, and after acceding to the throne in 1820 he purchased several examples for Windsor Castle including two large armoires, and interestingly his younger brother Frederick, Duke of York and Albany, also had a group of nearly forty pieces of 'old and new' Boulle sold after his death in 1827. French dealers capitalised on this growing interest by portraying the work of Boulle as essential to the interior of any respectable gentleman's picture gallery; the 1818 auction catalogue of the picture dealer's wife Madame Lerouge says of Boulle that *'le genre de ses meubles magnifiques est de toute nécessité pour l'ornement et la richesse des cabinets de tableaux'*. This association with connoisseurship in the manner of the great pre-Revolutionary French *grands seigneurs* proved an extremely effective selling tool, and major Boulle pieces were purchased for (and subsequently re-sold from) newly-formed collections such as those of George Watson Taylor, William Wellesley-Pole at Wanstead House, and the Duke of Buckingham at Stowe. More established aristocratic patrons sought to enhance existing holdings of Boulle with new acquisitions, such as the Dukes of Buccleuch at Boughton House, the Dukes of Cavendish at Chatsworth, where the Boulle furniture is displayed in the State Music Room, and above all the Marquesses of Hertford, who assembled one of the finest groups of Boulle furniture outside of France that today forms the heart of the Wallace Collection. It has been estimated that at the end of the 19th century England was the world's greatest repository of Boulle furniture. Integrating such pieces into interiors with important pictures, sculpture and porcelain created a precedent that future generations of collectors worldwide would strive to recreate to the present day, and it reaffirms that the work of André-Charles Boulle, the tangible incarnation of the long-vanished splendour of Louis XIV's court, will always possess a timeless and universal appeal.



The State Music Room, Chatsworth, ©The Devonshire Collections, Chatsworth

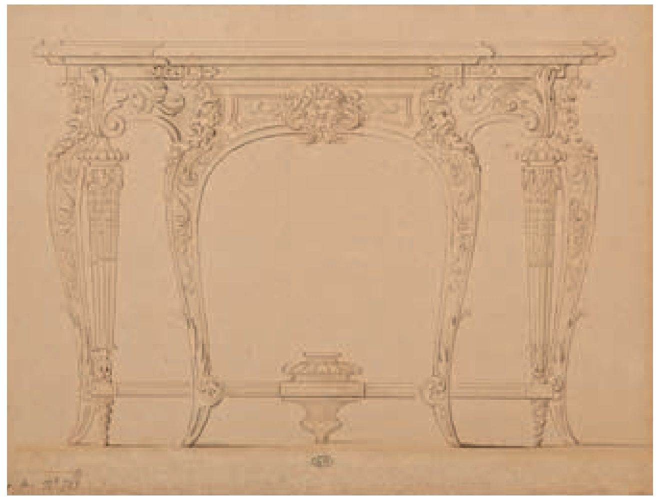


Fig. 1 Attributed to André-Charles Boulle, *Design for a table à six pieds*, pen, black ink and grey wash, Paris, musée des Arts décoratifs © MAD, Paris / Jean Tholance

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TWO LATE LOUIS XIV/EARLY REGENCE GILT BRONZE MOUNTED EBONY, TORTOISESHELL AND BRASS MARQUETRY CONSOLE TABLES ATTRIBUTED TO ANDRE-CHARLES BOULLE OR HIS WORKSHOP, CIRCA 1720

one in *première-partie* with central drawer flanked by two short sprung drawers, stamped twice *IDUBOIS JME*, the other in *contre-partie* with one central drawer stamped *JOSEPH* and *J.F.LELEU*; variations to chasing of bronzes, feet slightly reduced in height, tapering legs and back of curved legs of *première-partie* table later veneered
Joseph Baumhauer (d.1772), *marchand-ébéniste privilégié du roi* c.1749
René Dubois (1737-1799), *maître* in 1755
Jean-François Leleu (1729-1807), *maître* in 1764
height 30 ¾ in.; width 47 in.; depth 19 ¼ in.; 78 cm.; 119.5 cm; 48.5 cm

⊙ **$ 400,000-600,000**

(DETAIL)

PROVENANCE

Collection of May, Princesse de Faucigny-Lucinge, Avenue Foch, Paris
Baron and Baronne Elie de Rothschild, Hôtel de Masseran, Paris
Galerie Segoura, Paris
Akram Ojjeh Collection, Christie's Monaco, 11-12 December 1999, lot 45

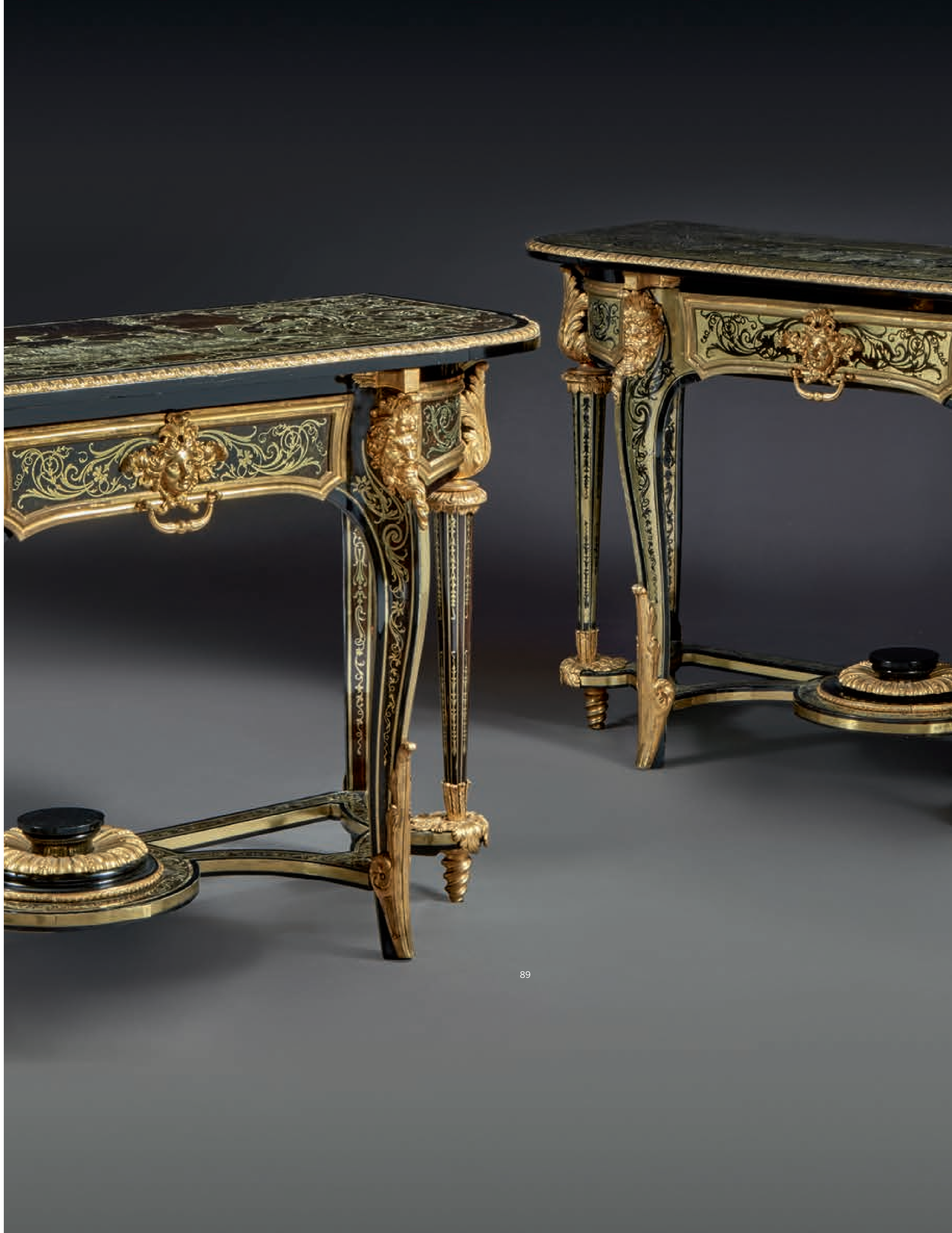
LITERATURE

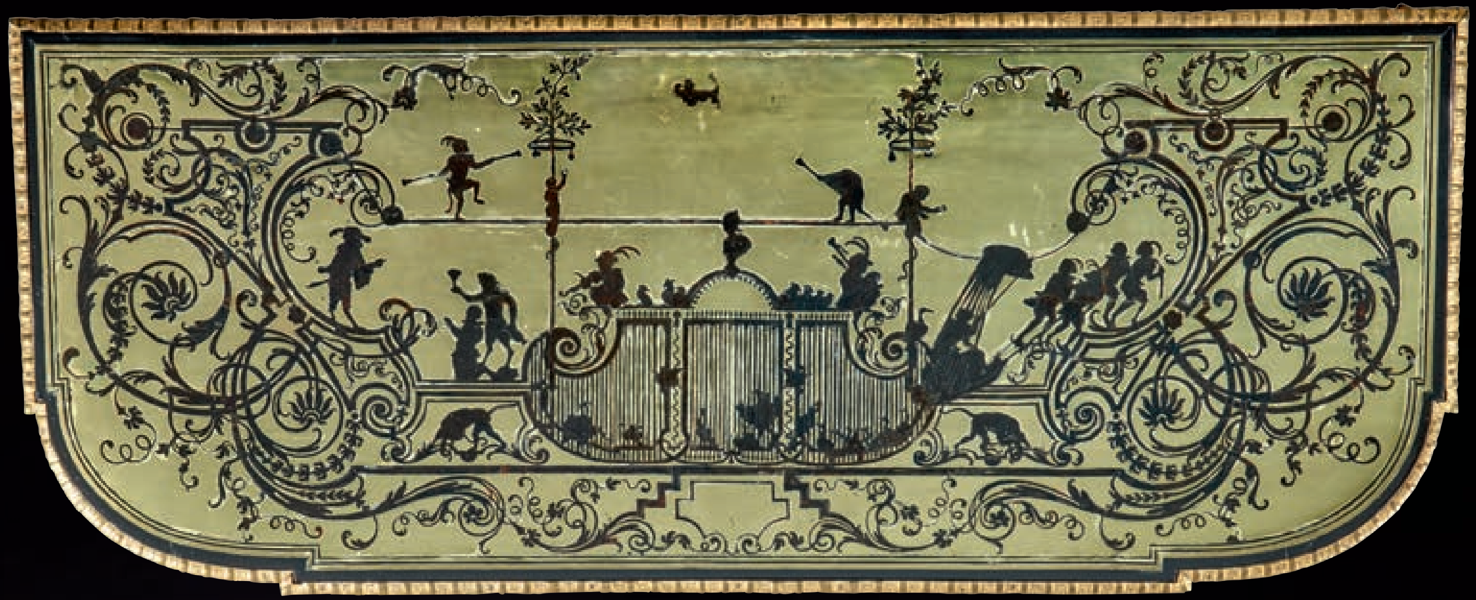
Y. Christ, *Le Faubourg Saint-Germain,* Paris 1966
P. Fuhring, 'Designs for and after Boulle furniture,' *Burlington Magazine,* June 1992, pp.350-362
P. Hughes, *The Wallace Collection, Catalogue of Furniture,* vol. II, London 1996
Sources & Techniques of Boulle Marquetry, exhibition catalogue, Wallace Collection, London, 1996
Alexandre Pradère, *Les Ébènistes Français de Louis XIV à la Révolution*, Paris 1989
R. H. Randall, 'Template for Boulle Singerie,' *Burlington Magazine,* September 1969, pp.549-553.
J-N. Ronfort, *André-Charles Boulle 1642-1732, un nouveau style pour l'Europe,* exhibition catalogue, Museum Angewandte Kunst, Frankfurt 2009

Non-invasive XRF examination of the brass marquetry and bronze mounts indicates the alloys are consistent with those used in 18th-century work.

The *table à six pieds* is one of Boulle's most innovative creations and enjoyed widespread success throughout the 18th century, appearing in the inventories and sale catalogues of important collectors including Randon de Boisset, Julienne and Dubois. Despite changing fashion much of Boulle's output continued to be collected and used well after his death, which necessitated periodic repairs, and it is not unusual to find furniture from Boulle or his workshop bearing the stamps of later 18th-century restorers, as here.

Six-legged tables were acquired both separately and as pairs and were sometimes veneered and inlaid on the back, suggesting they were not always intended to be placed against a wall. The design corresponds to a pen drawing attributed to Boulle in the Musée des Arts Décoratifs, Paris (inv. 723 B1) [Fig.1], which was later engraved in Plate V of the *Nouveaux dessins de meubles et ouvrages de bronze et de marqueterie inventés et gravés par André-Charles Boulle,* a series of Boulle's designs for furniture and objects published by Mariette in c.1720. As often with Boulle, the overall form incorporated diverse elements borrowed from earlier furniture designs, in this case the curved pied de biche legs headed by gilt bronze





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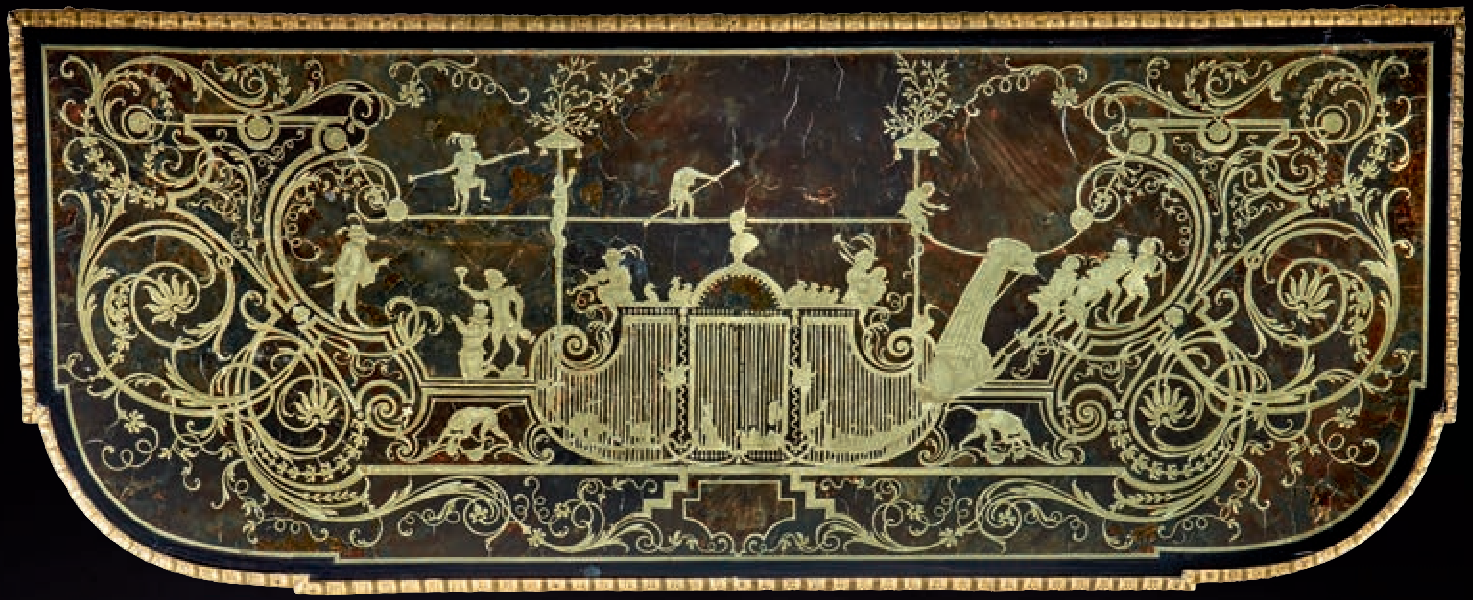

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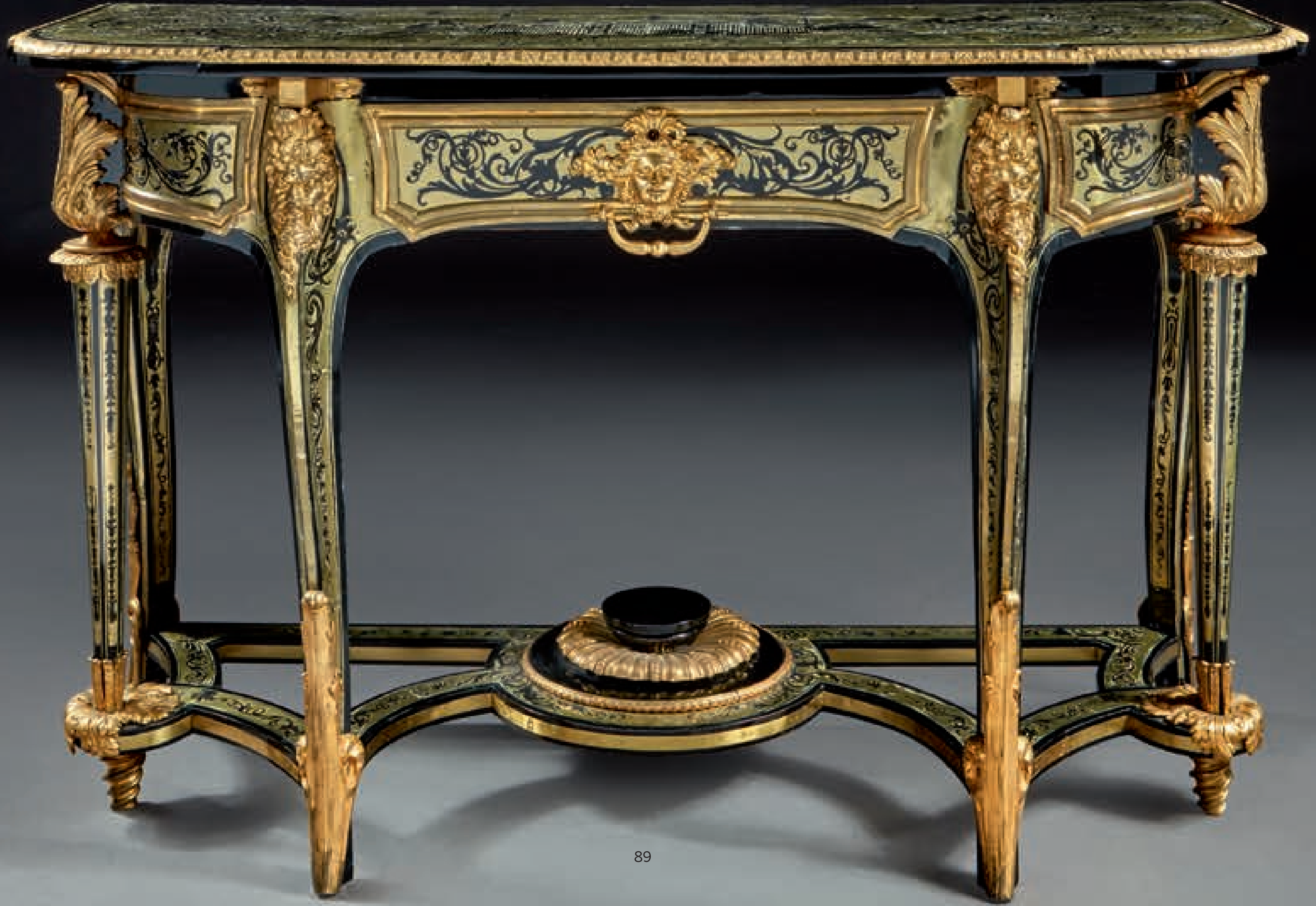
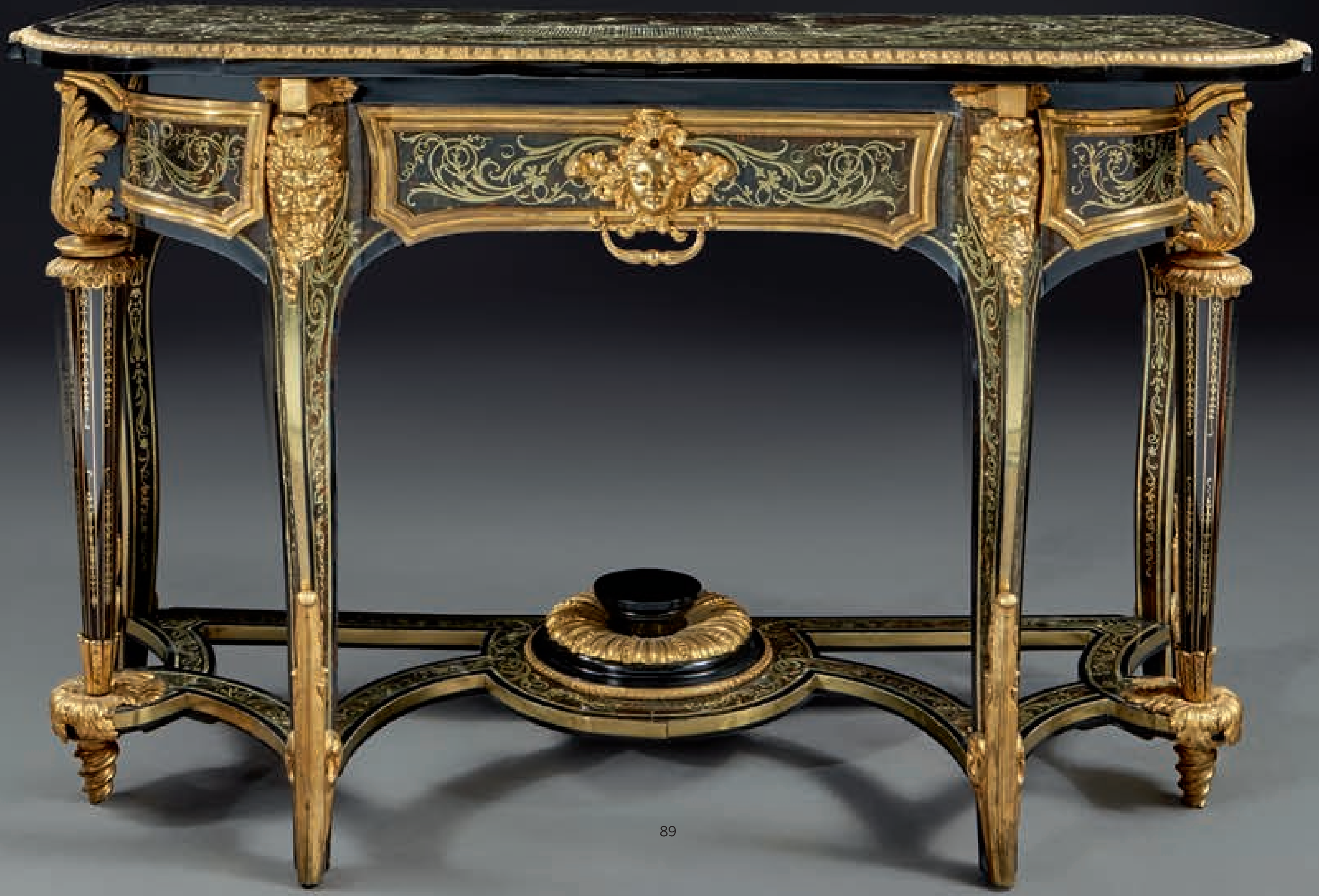




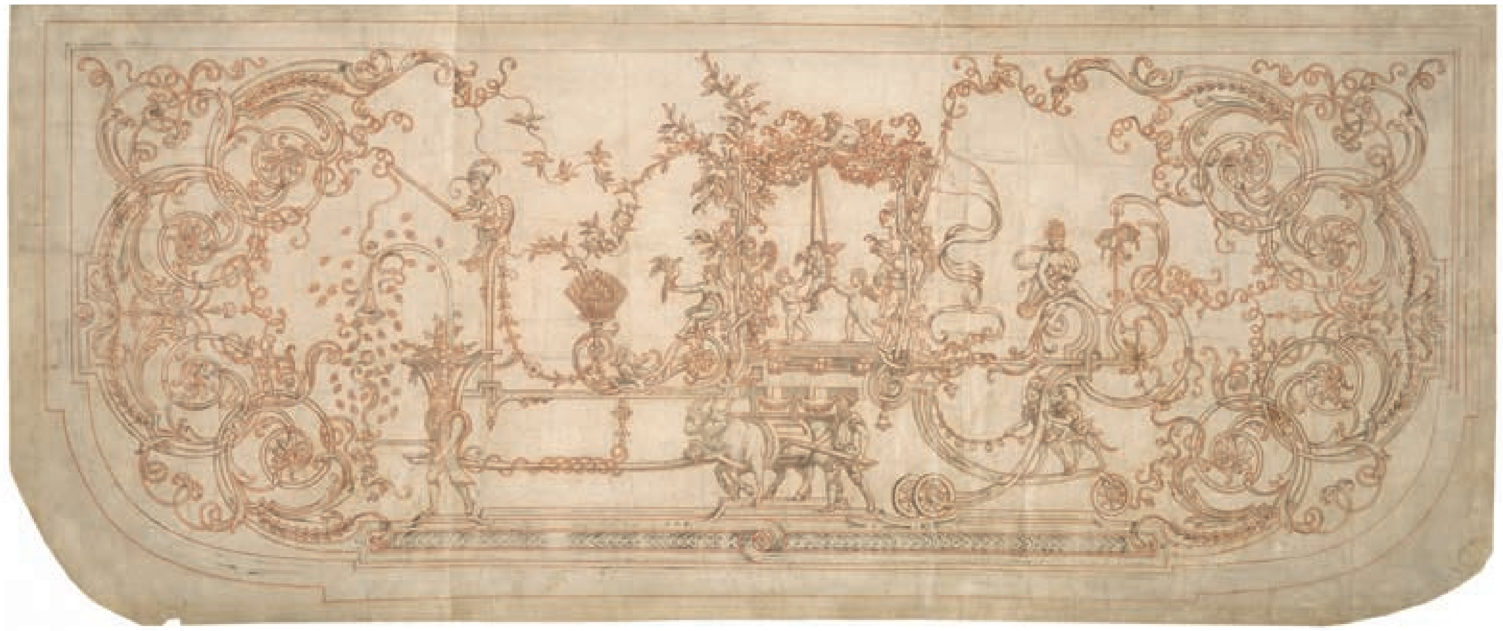
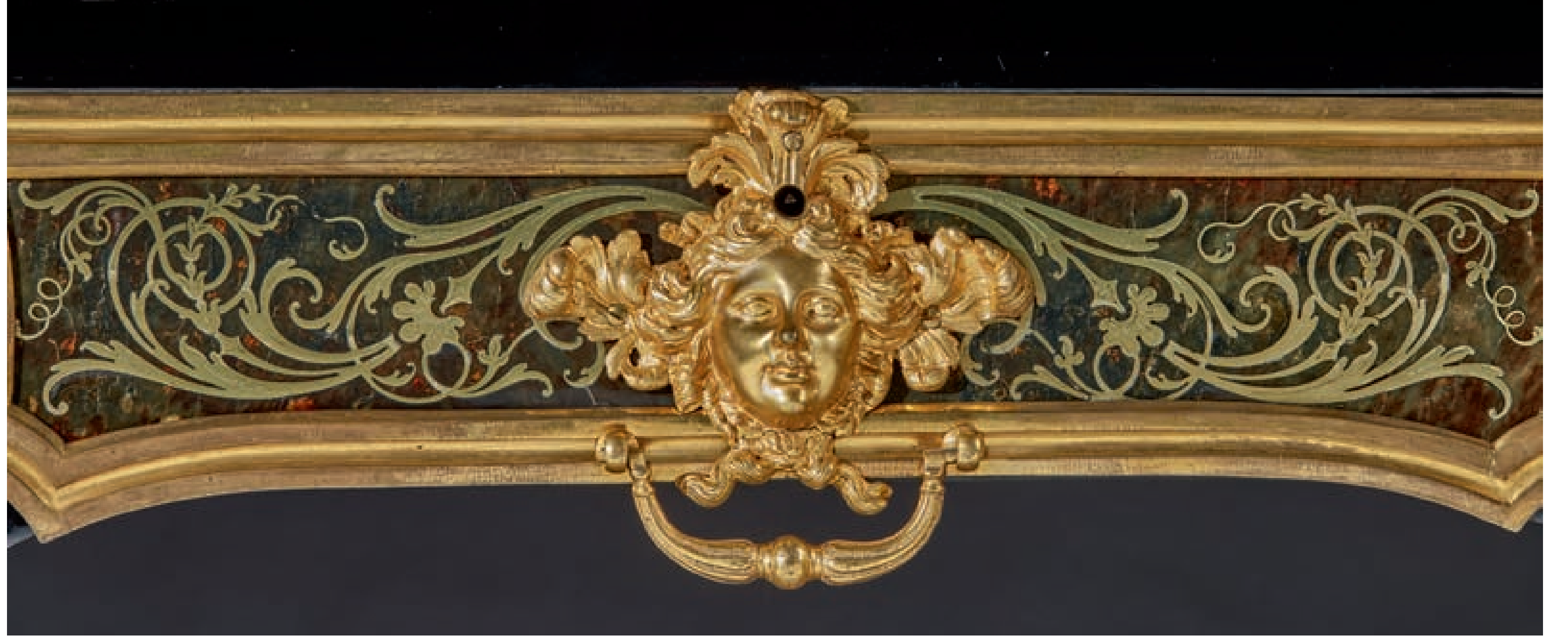


Fig. 2 Workshop of André-Charles Boulle, *Design for a Triumphal Car,* black ink and red chalk, Boston, Museum of Fine Arts



(DETAIL)

satyr masks based on a modello by Girardon similar to those appearing on Boulle's bureaux plats, and the round tapering legs on the sides which are also used on the rare *commodes en tambour arrondi par les deux bouts*, an example of which was recently sold Sotheby's Paris, 16 June 2020, lot 5.

A particularly appealing aspect of theses tables are the marquetry tops, the designs for which have been attributed to a collaboration between Boulle and his eldest son Jean-Philippe (Ronfort, pp.338-9), based on earlier Netherlandish engravings. Boulle was an avid collector of prints and drawings and likely had numerous sheets available for the workshop to choose from. Two different templates were used: the *Char à Boeufs* or Triumphal Car, based on scenes of fantastic cars by the Dutch artist Cornelis Bos (c.1506-1564), that depicts a wagon supported by a pair of oxen and driven by putti, satyrs and monkeys, and secondly the *Cage aux Oiseaux* showing a large birdcage pulled by a team of monkeys, whilst other monkeys carouse, play music and walk a tightrope above; the composition is partially based on 17th-century German engravings of Monkey Games after the Flemish artist Pieter van der Borcht IV (1540-1609). Both scenes can be regarded as precursors of the taste for singeries in early Rococo interior decoration, though they also draw inspiration from the Bérainesque pastoral marquetry decoration on a table Boulle supplied to the Ménagerie at Versailles, an octagonal pavilion at the opposite end of the Grand Canal to the Trianon that Louis XIV had offered to his grandson's wife the Duchesse de Bourgogne. The Ménagerie was bordered by enclosures and aviaries surrounded by ironwork railings that evoke the central birdcage on the *Cage aux Oiseaux* design.

Fig. 3 L'Hôtel de Breteuil, 12 Avenue Foch, Paris

A pair of actual-size workshop prints of both designs is in the Boston Museum of Fine Arts (inv.31.1243.1/2) [Fig.2]; these appear to be pulls taken from finished marquetry table top panels. The two templates could be used interchangeably, with some pairs using both designs and others only one. The Zilkha tables both employ the *Cage aux Oiseaux* and include what appears to be the only fully contre-partie version of the design.

Although the Zilkha tables both date from the early 18th century, they may not have been initially acquired as a pair at the time of their creation, given the differences in the drawer construction with the unusual inclusion of two corner drawers on the *première partie* example. The variations in chasing are probably a result of the later 18th century restorers attempting to 'improve' the original bronzes, particularly the acanthus mounts, by re-chasing them in a much more intense and meticulous manner, more typical of Louis XVI work. Interestingly, the rear satyr masks on the *contre-partie* table demonstrate the early 18th-century workshop's attention to details of economy, as they are only chased and gilded on the front two-thirds of the face, the rest left unworked, confirming this table was always meant to be placed against a wall.

Other pairs of *table à six pieds* are recorded:

- Wallace Collection, London: two tables, both *première* and *contre-partie* , one table (F424) stamped twice *IDUBOIS* with *Char à Boeufs* top, the other (F425) stamped *J.F.LELEU* with a *Cage aux Oiseaux* top
- Residenzschloss, Weimar: a pair in *première partie* with *Char à Boeufs* and *Cage aux Oiseaux* tops (exhibited Frankurt, Museum Angewandte Kunst, *André-Charles Boulle 1642-1732, un nouveau style pour l'Europe*, 2009, Cat.11a and b)
- A pair in the Wildenstein Collection, sold Christie's London, 14 December 2005, lot 10 and again Christie's London 9 July 2015, lot 130: *première* and *contre-partie*, both with *Char à Boeufs* tops
- Grimsthorpe Castle, Lincolnshire: a pair in *première* and *contre-partie*, both with *Cage aux Oiseaux* tops

Several single tables have also survived, including one in the Bayerische Nationalmuseum Munich and another from the Riahi Collection, sold Christie's New York, 2 November 2000, lot 39, both with leather tops; and a further table in *première* and *contre-partie* with *Char à Boeufs* top, formerly in the Duchesse de Talleyrand and Barbara Piasecka Johnson Collections, sold Sotheby's Paris, 16 June 2020, lot 7

MAY, PRINCESSE DE FAUCIGNY-LUCINGE

Marie Juliette Elizabeth Amélie Ephrussi, known as May (1880-1964) was the daughter of Michel Ephrussi of the Paris branch of the Ephrussi banking dynasty from Odessa. Her uncle Maurice was married to Béatrice de Rothschild, who formed the extensive art collection housed at the Villa Ephrussi in St Jean Cap Ferrat and bequeathed to the Institut de France. In 1901 she wed Prince Ferdinand de Faucigny-Lucinge (1868-1928) at the *Château de Vaux-le-Pénil*. After the death of her husband, in 1937 she acquired the hôtel de Breteuil at 12 avenue Foch in Paris (now the Irish Embassy) [Fig.3] where she assembled an impressive collection of 18th century French furniture including the offered tables, a pair of Boulle pedestals, a bed by Heurtaut and the commode supplied by Leleu to the Prince de Condé at the Palais Bourbon (now in the Louvre). She was also a prominent social figure and known for spending lavishly on horses and fashion accessories, famously reputed for never wearing the same dress twice, with only one exception: in August 1939, on the eve of the outbreak of World War II, the Princess was spotted at Deauville racetrack in a dress that had previously been seen, prompting a leading journalist to pen a quatrain:

Où allons-nous ? Tout est fini,
Le sol sous nos pas se dérobe.
La princesse de Faucigny
A mis deux fois la même robe.

HOTEL DE MASSERAN

The Hôtel de Masseran was constructed near the Invalides by the architect Théodore-Alexandre Brongniart in 1787 for Carlo Fieschi, Prince Masserano, who was married to the granddaughter of the wealthy financier and collector Louis-Antoine Crozat. In the 19th century it was acquired by the Belgian banker Louis De Clercq and passed by descent to the Boisgelin family and then to the Comtes de Beaumont, including Etienne de Beaumont (1883-1956), a prominent host and art patron who was friends with Jean Cocteau, supported Diaghilev's *Ballets Russes* and collected works by Picasso, Braque and Marie Laurencin. After Beaumont's death the hôtel was acquired by the Baron Elie de Rothschild (1917-2007), grandson of the Baron Gustave de Rothschild of the French branch of the dynasty, and the building housed his important collection of fine and decorative arts. The pair of Boulle consoles was placed in the dining room, which was decorated with 18th-century *boiseries* depicting birds and monkeys transferred from the Hôtel de Gargan in the Place Vendôme, property of the Baron's wife Liliane Fould-Springer (d.2003), and they are visible in a photograph published in 1966 (Christ, p.375) [Fig.4]. In the 1970s the hôtel became state property of the government of the Ivory Coast for use as the official residence of its president Félix Houphouët-Boigny (1905-1993), whose own important collection of French furniture and decorative arts was sold at auction in Sotheby's New York in 1993, including an important pair of Empire jardinières acquired by the Zilkhas, lot 7 in the present sale.

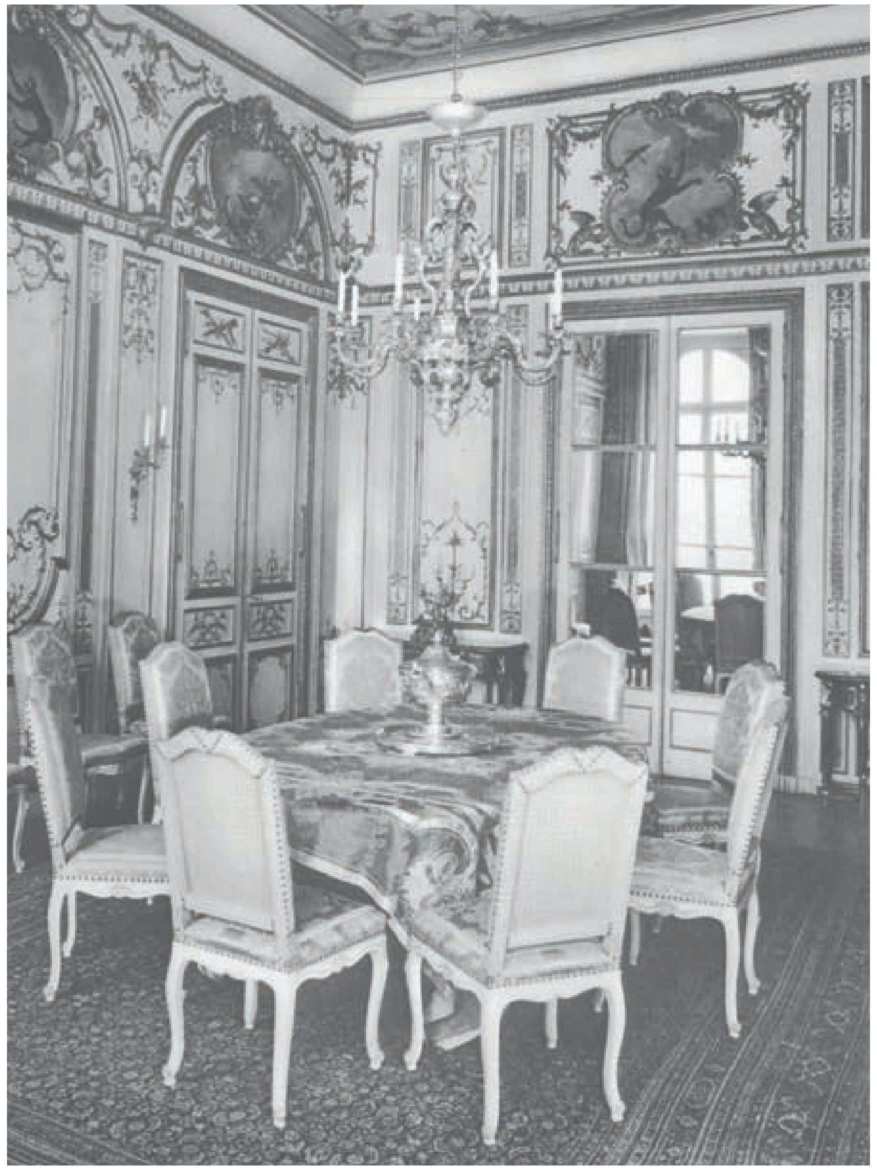


Fig. 4 Dining room of the Hôtel de Masseran, Paris c.1966

90

□ 90 SOLD WITHOUT RESERVE

A PAIR OF RECUMBENT LIONS, 19TH CENTURY

bronze, on later red griotte marble bases
length including bases 5¼ in.; 13.3 cm

$ 3,000-5,000

□ 91 SOLD WITHOUT RESERVE

A MEISSEN PORCELAIN PARTRIDGE-FORM TURREN AND COVER, MOUNTED ON A ROCOCO GILT BRONZE BASE, EARLY 19TH CENTURY

the bird seated on its nest in front of a spray of bulrushes
height 6½ in.; width 6½ in.; 16.5 cm; 16.5 cm

Meissen partridge boxes were available for English clientele in the 18th century, and the model was copied by the Derby porcelain factory in about 1760. A pair of Meissen examples still remain in the collection at Burghley House, Lincolnshire, England, and was recorded in the 1763 Inventory: "Lady Exeters dressing room……two partridges on their nests…Dresden china". A Meissen partridge box with similar gilt-bronze mounts was sold at Sotheby's London, 28 June, 1973, lot 59. An unmounted box was in the Collection of Peggy and David Rockefeller, sold at Christie's New York, 9 May, 2018, lot 206.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was detected.

$ 3,000-5,000

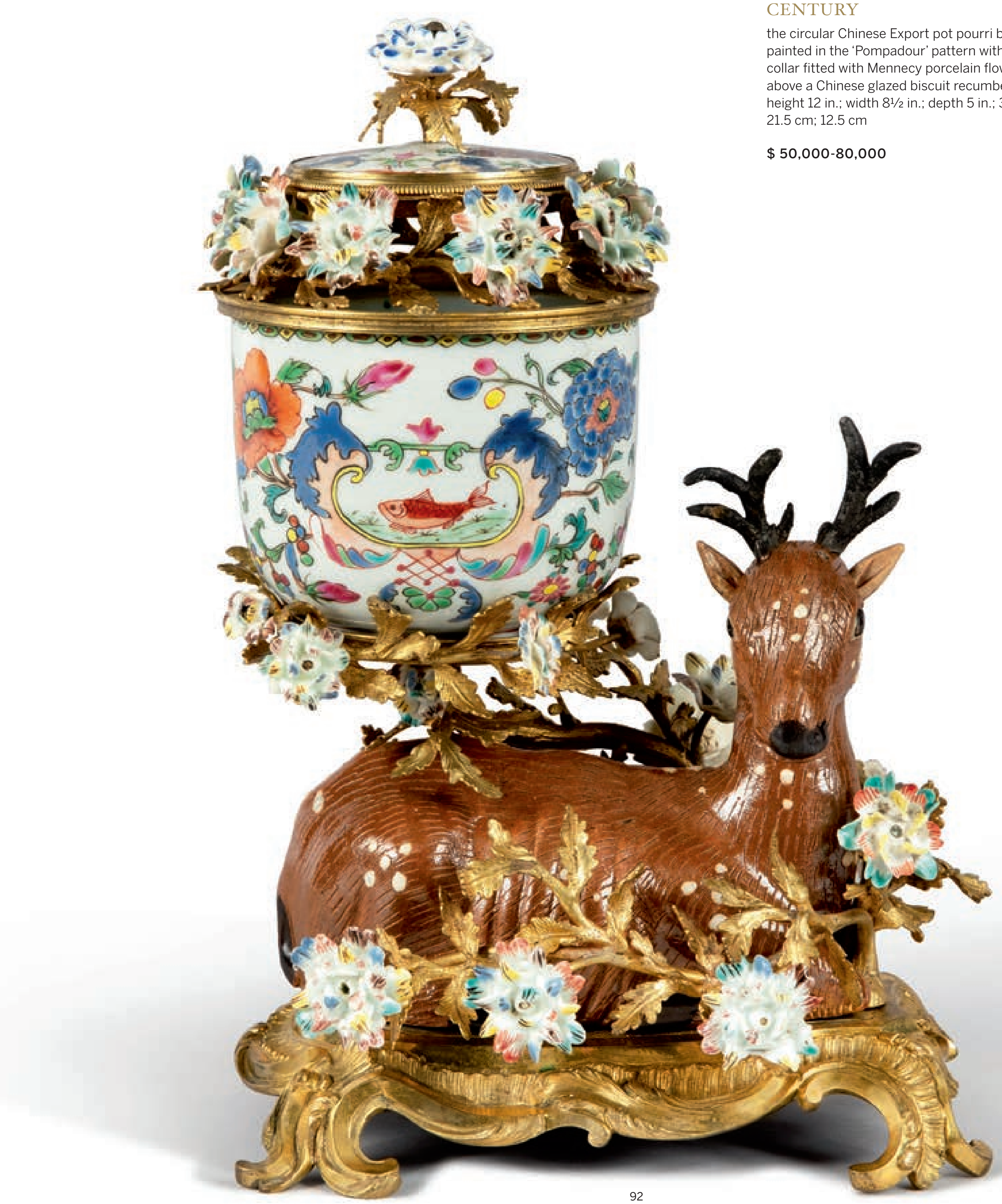
91

92

A LOUIS XV GILT BRONZE AND CHINESE PORCELAIN POT POURRI, THE CHINESE PORCELAIN 18TH CENTURY, THE MOUNTS MID-18TH CENTURY

the circular Chinese Export pot pourri bowl and cover painted in the 'Pompadour' pattern with a pierced collar fitted with Mennecy porcelain flowerheads, above a Chinese glazed biscuit recumbent stag
height 12 in.; width 8½ in.; depth 5 in.; 30.5 cm; 21.5 cm; 12.5 cm

$ 50,000-80,000



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93

A LOUIS XV GILT BRONZE MOUNTED MEISSEN AND CHINESE PORCELAIN MANTEL CLOCK, THE ELEPHANT PROBABLY MODELLED BY PETER REINICKE, THE MOVEMENT BY JACQUES PANIER, MID-18TH CENTURY, THE GILT BRONZE BASE 19TH CENTURY AFTER JEAN-JOSEPH DE SAINT-GERMAIN

the dial signed *JACQUES PANIER A PARIS*; the movement signed *Jacques Panier Paris*; anchor escapement with silk suspension and numbered count wheel, later bell; the porcelain with crossed swords mark in underglaze-blue; the tusks resin replacements
Jacques-Charles Panier (d. after 1790), *maître horloger* in 1743
height 26 in.; width 19½ in.; depth 9 in.; 66 cm; 49.5 cm; 23 cm

$ 50,000-80,000

PROVENANCE

Galerie Le Passé, 1938
Collection of the Comtesse Diane de Castellane, sold Sotheby's Monaco, 9 December 1995, lot 44
Galerie Aveline, Paris
Galerie Segoura, Paris 1998

LITERATURE

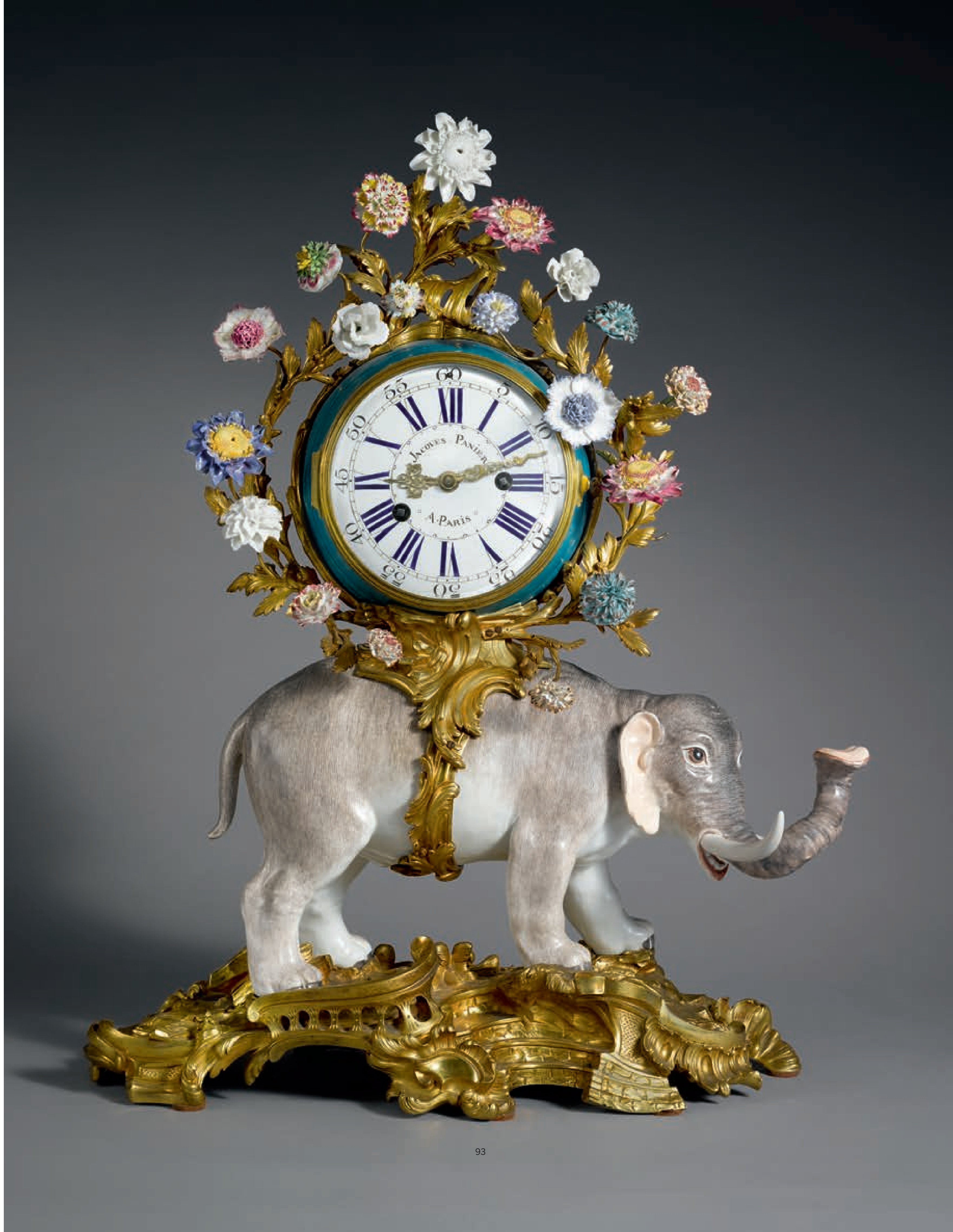
Pierre Kjellberg, *La pendule française,* Paris 1997, illustrated p.144.

This impressive clock is virtually identical to one formerly in the Riahi Collection with a movement by Furet, sold Christie's London 6 December 2012, lot 21 (now in the Halim Time & Glass Museum, Evanston, IL). The Riahi example lacks the gilt bronze garlands set with porcelain flowers around the drum and has a less elaborate girth strap, and the trunk and feet are decorated with slightly different colouring. The scale of the elephant is exceptional for 18th-century Meissen elephants, and apart from these two clocks only one other elephant of this size is recorded, an unmounted version sold Christie's Paris, 28 November 2019, lot 392.

The model is attributed to Peter Reinicke (1715-68), one of Johann Joachim Kändler's pupils and assistants, based on a 1743 Meissen factory reference to a figural group of a caparisoned elephant bearing a sultan on its back and a mahout in front, the elephant designed by Reinicke and the figures by Kändler. This elephant is smaller in size than the offered lot but very comparable in form, and the model was popular in the 18th century, as evidenced in an October 1753 inventory of Count Brühl's collection that lists twelve small Meissen model elephants, five elephants '*mit Thürmen*' (with castle towers) and eighteen elephants without. The model was also exported to Paris by the *marchands merciers* who added gilt bronze mounts, seen for example on a version of the sultan riding an elephant now in the Detroit Institute of Arts (2004.11).

Elephants of the standard Reinicke elephant model were infrequently used for clocks, however, and only a few examples are documented: one at Waddesdon Manor (G. de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor*, London 1974, vol.I, no.16), another in the Rijksmuseum. Amsterdam (illustrated in J.-D. Augarde, *Les Ouvriers du Temps*, Geneva 1996, p.383 fig.279) and a further clock from the H.J. Joel Collection sold Christie's London, 17 April 1980, lot 100.

Clocks with elephants in the medium of patinated or gilt bronze were much more favoured in the eighteenth century and survive in far greater numbers. The standard model was with the trunk raised, thought to be based on Japanese Kakiemon porcelain examples that began arriving in Europe in the late 17th century, such a pair now at Burghley House (O. Impey, *Porcelain for Palaces, The Fashion for Japan in Europe, 1650-1750*, London 1990, p.178, no.160). This model is usually associated with the *bronzier* Jean-Joseph de Saint Germain (1719-1791), and elephant clocks signed by or attributed to him include appear periodically on the market, including one sold Sotheby's Paris 5 November 2014, lot 195. XRF testing of the base of the Zilkha clock suggests it was manufactured in the 19th century, probably as a replacement. The model is one used as a base by Saint-Germain on several recorded clocks, including a signed *pendule aux deux Chinois* illustrated in Kjellberg, p 123, fig.D.



93

94

A RARE PAIR OF MEISSEN OVAL MONTEITHS MOUNTED WITH ARRANGEMENTS OF TÔLE-PEINTE AND PORCELAIN FLOWERS, THE MONTEITHS CIRCA 1740, THE TÔLE-PEINTE AND PORCELAIN FLOWERS 18TH CENTURY AND LATER

the deep bowls painted on either side in a slightly expanded *Kakiemon* palette in the *'Koreanischer Löwe'* pattern with exotic bird in flight between an insect by a flowering plant and a mythical beast between the Sulkowski-molded foot and rim, the latter painted with further sprays of *indianische Blumen* and small insects beneath eight scallop shells rising from the rim edge, the S-scroll handles heightened in puce and with brown-haired female-head terminals, *crossed swords marks in underglaze-blue, one with impressed numeral 25*, now with removable gilt-metal mounts securing gold and green *tôle-peinte* leafy stems affixed with a profusion of colorful soft- and hard-paste blossoms
height overall 19½ in., width across handles 13 in.; 49.5 cm; 33 cm

$ 60,000-100,000

PROVENANCE

Collection of John T. Dorrance, Jr., Gladwyne, Pennsylvania,
Sotheby's New York, 20 October, 1989, lot 125
Michele Beiny, New York, acquired December 1989

In 1749, the Dauphine of France Marie-Josèphe of Saxony, whom had just recently married the Dauphin in 1747, sent her father Augustus III a gift of Vincennes porcelain. It was a large confection of Vincennes porcelain flowers on *tôle-peinte* stems issuing from a flower encrusted white vase, mounted in gilt-bronze, the so-called '*Bouquet de la Dauphine*'. This imposing masterpiece standing 115 cm high is now in the Dresden porcelain collection, and is discussed in depth in the paper by Maureen Cassidy-Geiger, 'The Bouquet de la Dauphine: Sources and Influences', *The French Porcelain Society Journal*, Vol. III, 2007, pp. 2-18.

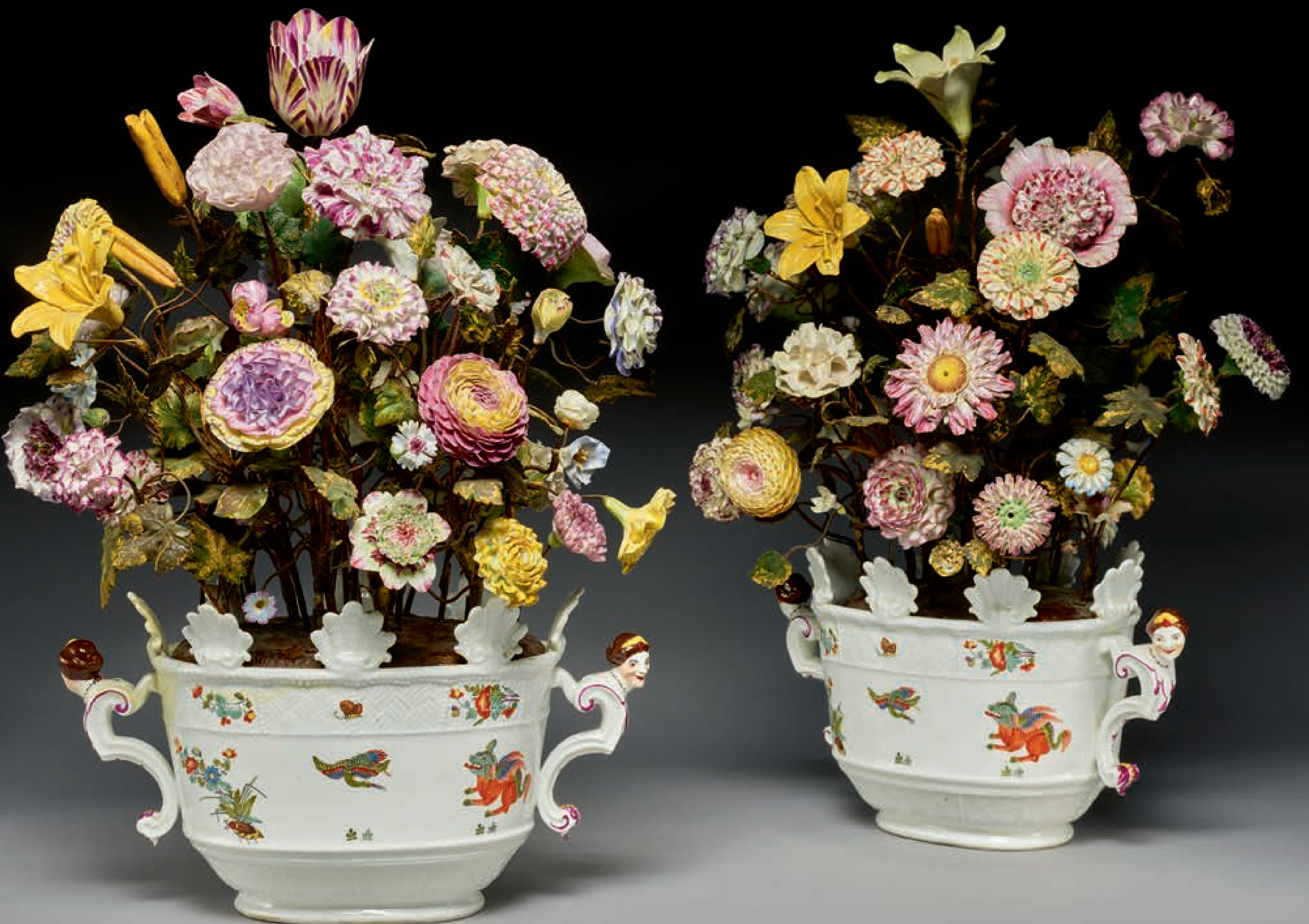
Luxurious porcelain flowers became exceptionally fashionable in the mid-18th century with the French Royal family and aristocracy, accelerated by the *marchands-merciers* who used porcelain flowers to decorate gilt-bronze candelabra, chandeliers, candlesticks and clocks. Soft-paste porcelain flowers began to be made at the Vincennes manufactory in about 1745 and these brightly coloured flowers were intended to be used as table ornaments. In winter months when fresh flowers were not available these porcelain flowers could be scented with perfumes and rose-water. By 1750, flowers accounted for five-sixths of the manufactory's output and this success was assisted by the royal *privilège* which prevented any other manufactory from making or painting them.

The combination of Meissen porcelain, *porcelain de Saxe*, and Vincennes flowers infrequently appears in the journal of *marchand-mercier* Lazare Duvaux, usually in the form of Meissen baskets, as seen in his entry on 12 December 1749, when the fermier-général Monsieur de Caze purchased: *'Une grande corbeille de porcelaine, montée en bronze doré d'or moulu, remplie de branchages de laiton verni sur lesquels des fleurs de Vincennes assorties à chaque espèce, prix fait, 1,500L'* (Duvaux, 2, p. 37, no. 372.)

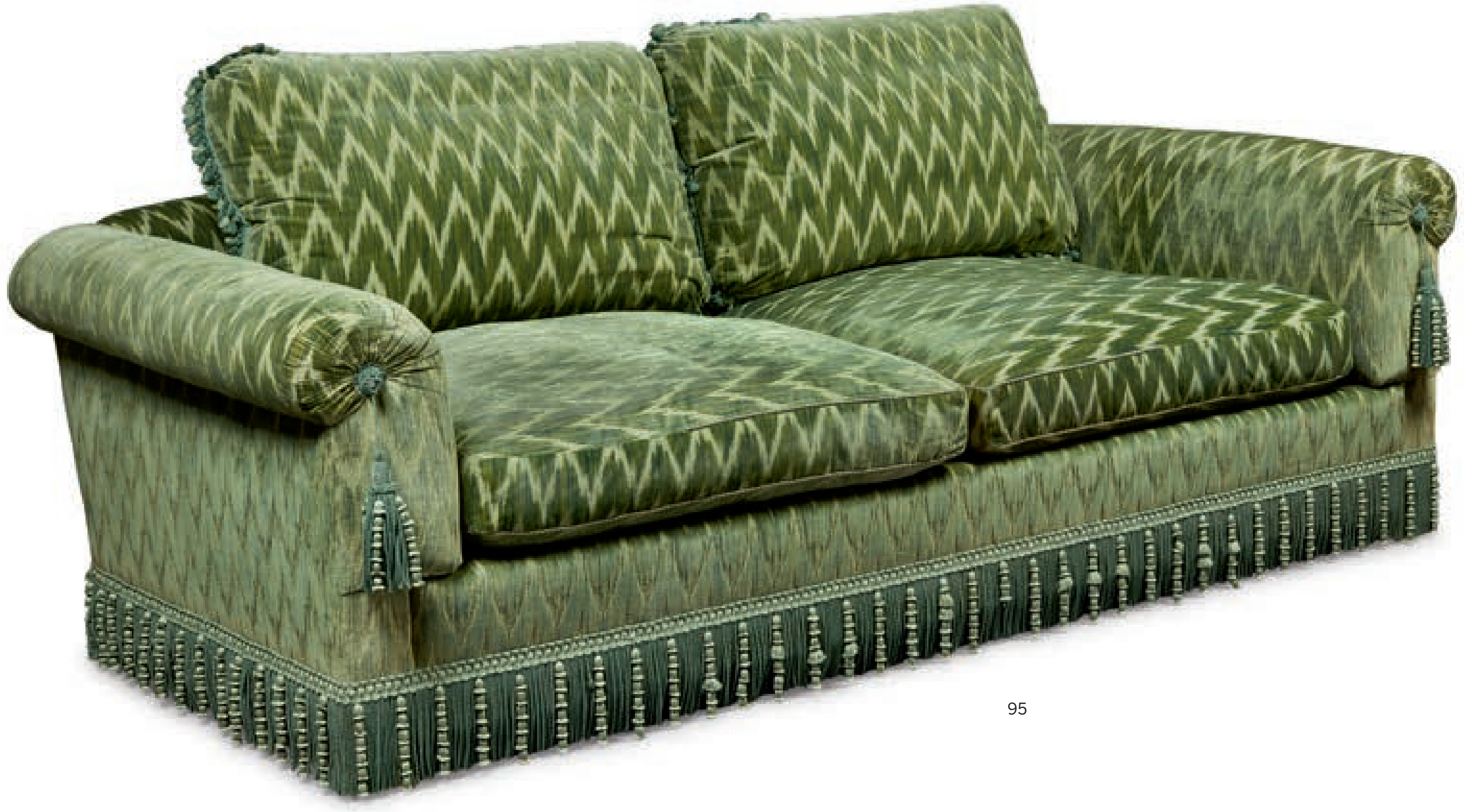
Entries of this type can be tentatively associated to surviving pieces, such as the gilt-bronze mounted Meissen pierced basket with a Vincennes bouquet in the Wadsworth Atheneum, Hartford, obj. id. 1917.1234; and the similar example in the National Museum of Warsaw, acc. no. 131034/1-2 MNW. It is more unusual to find the combination of porcelain flowers and Meissen dinner ware such as the present lot. On occasion Lazare Duvaux did produce confections of Meissen porcelain vases and Vincennes flowers, as seen in his diary entry on 20 November 1751 when Madame de Pompadour purchased: *'Deux vases de Saxe peints de sujets de Watteau, montée en pots pourris sur des terrasses dorée d'or moulu avec enfans de Saxe aux côtes, au bas une guirlande de fleurs de Vincennes (pièce d'assemblée), 900 l.'*

A Meissen monteith (without porcelain flowers) of this rare form and pattern is in the Carnegie Museum of Art, Pittsburgh, acc. no. 70.32.112, illustrated in Selma Schwartz and Jeffrey Munger, 'Gifts of Meissen Porcelain to the French Court, 1728-1750', Maureen Cassidy-Geiger (ed.), *Fragile Diplomacy, Meissen Porcelain for European Courts, ca. 1710-63*, exh. cat., New Haven and London 2007, p. 152, fig. 7-18. At least one monteith of this form was included in the service gifted to the Prussian diplomat Heinrich Graf von Podewils (1695-1760) in 1741, and subsequently sold, Ole Olsen Collection, Copenhagen, Winkel and Magnussen, Copenhagen, January 1944, lot 1463 (part).

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.



94



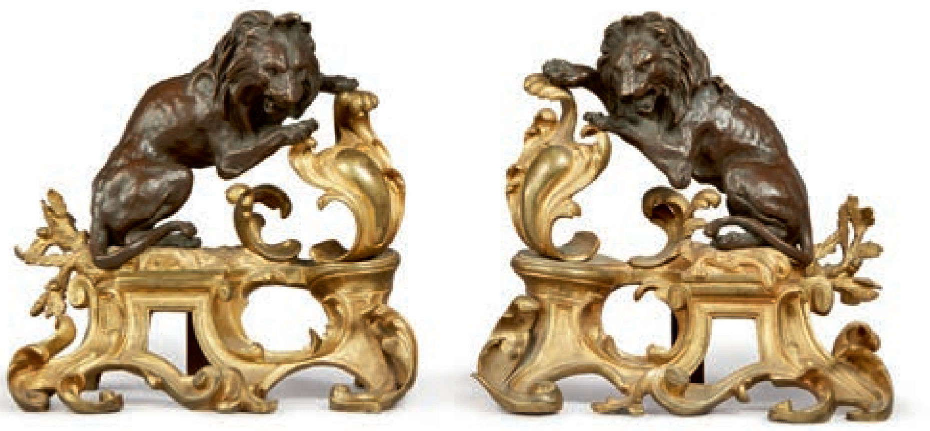
95

□ 95 SOLD WITHOUT RESERVE

A MODERN SOFA COVERED IN GREEN VELVET

together with three needlework cushions and four upholstered cushions
height 29 in.; width 90 in.; depth 50 in.; 74 cm; 228.5 cm; 127 cm

$ 1,200-1,800



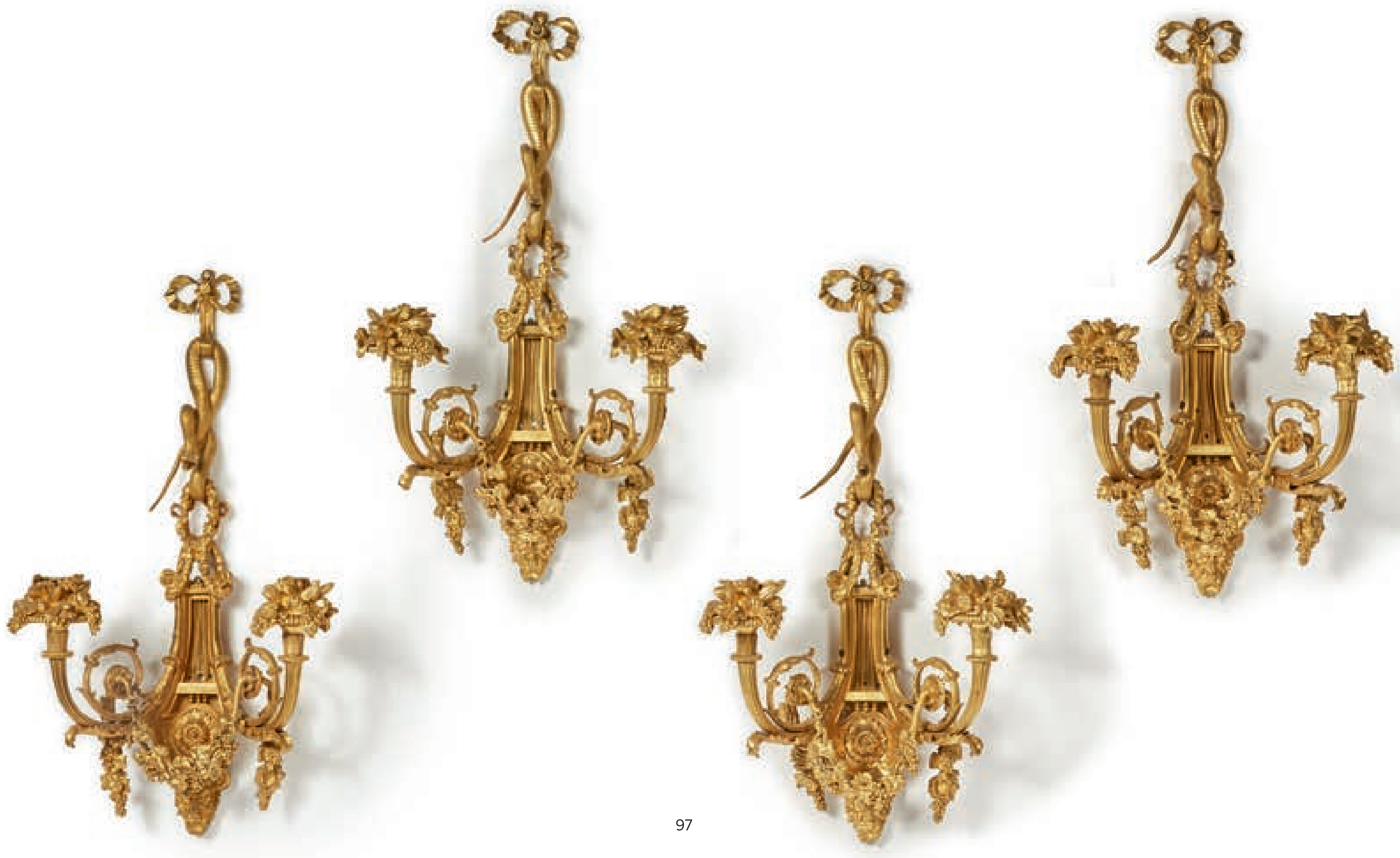
96

□ 96 SOLD WITHOUT RESERVE

A PAIR OF LOUIS XV STYLE PATINATED AND GILT BRONZE CHENETS

height 12½ in.; width 13 in.; 32 cm; 33 cm

$ 1,500-2,500



97

97

FOUR LOUIS XVI STYLE GILT BRONZE TWO-BRANCH WALL LIGHTS, 19TH CENTURY

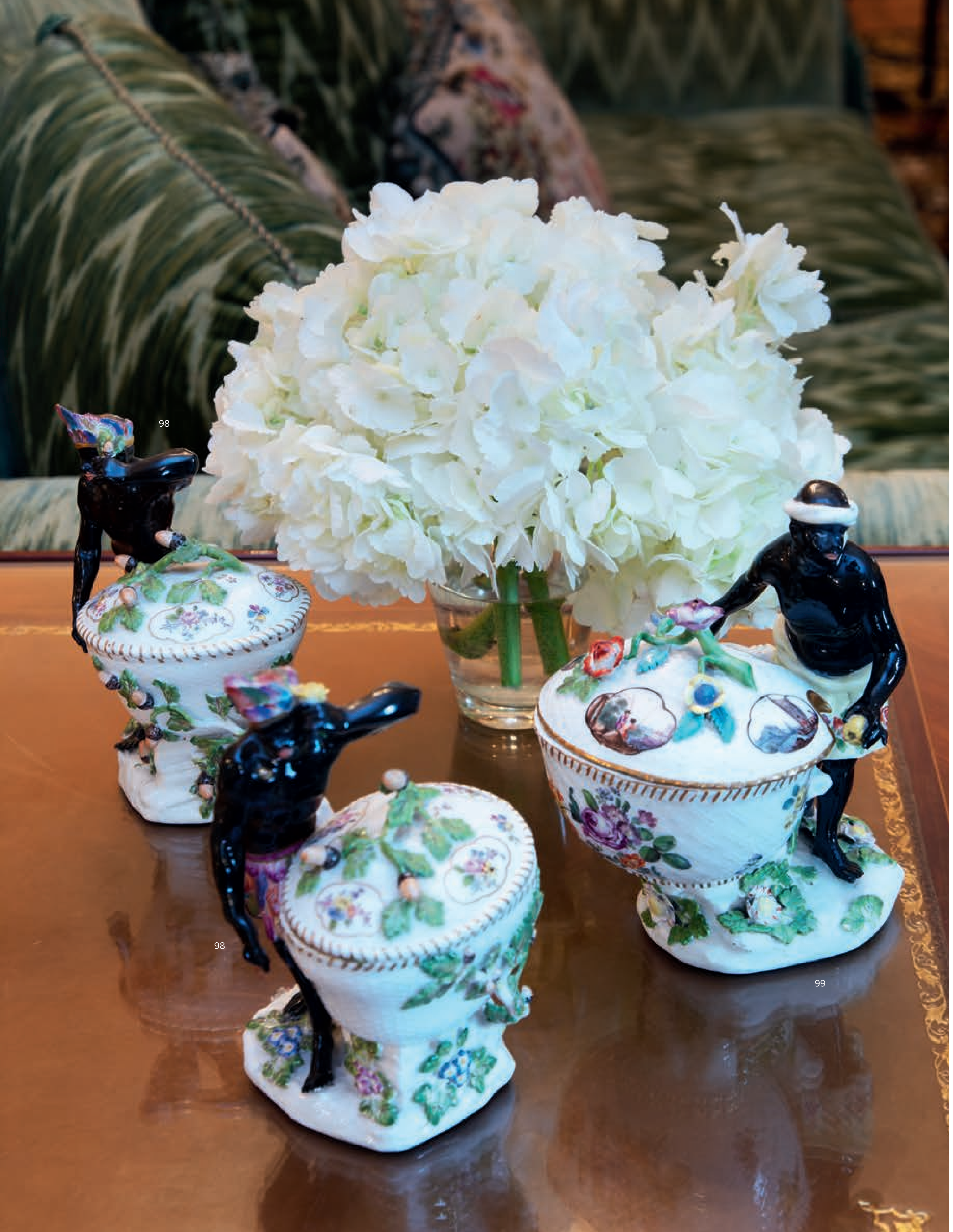
height 25 in.; width 13½ in.; 63.5 cm; 34.5 cm

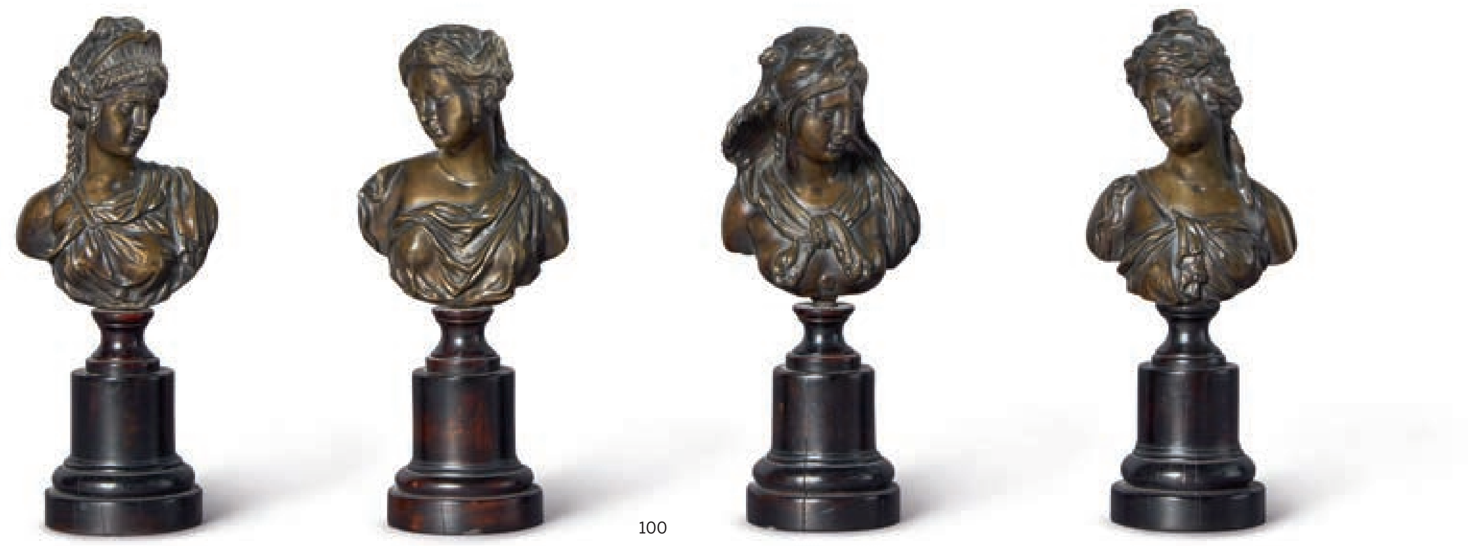
PROVENANCE

Partridge Fine Arts, London

This set is after a late Louis XVI model, a pair of which from the Duke of Zweibrücken's *hôtel particulier* in Strasbourg is now is Schloss Aschaffenburg; illustrated in H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen: die Bronzearbeiten des Spätbarock und Klassizismus*, Munich 1986, Vol.1 p.242 fig.4.5.8.

$ 12,000-18,000





98

TWO MEISSEN SWEETMEAT FIGURES, THE PORCELAIN CIRCA 1750, THE DECORATION LATER

each black figure wearing a feather headdress and skirt and standing beside a covered basket painted with flower sprays and applied with oak branches and acorns, *one with crossed swords mark in underglaze-blue. 4 pieces.*
height 6⅝ in.; 16.8 cm

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was detected.

$ 5,000-7,000

☐ **99** SOLD WITHOUT RESERVE

A MEISSEN SWEETMEAT FIGURE, CIRCA 1745

the black female figure wearing a headband and yellow skirt with *indianische Blumen*, beside a bowl and a cover with molded-basketwork, the basket painted with flower sprays, the cover with landscape cartouches, *crossed swords marks in underglaze-blue. 2 pieces.*
height 7¼ in.; 18.5 cm

PROVENANCE

The Property of a Lady, from the Collection formed by Stanley Ungar, Christie's New York, 23 April 1998, lot 108

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

$ 2,000-3,000

☐ **100** SOLD WITHOUT RESERVE

FOUR FRENCH OR FLEMISH MYTHOLOGICAL BUSTS OF WOMEN, 19TH CENTURY

height including bases 9½ in.; 24.1 cm

$ 3,000-5,000

101

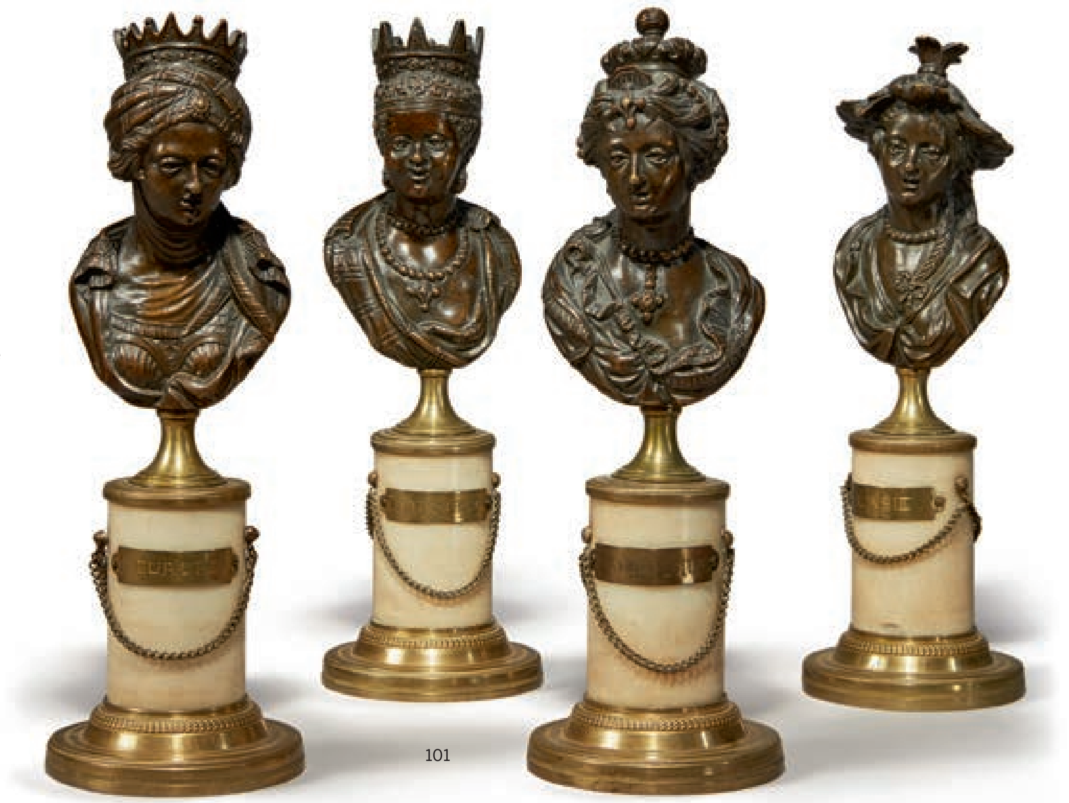
A SET OF FOUR BUSTS DEPICTING THE FOUR CONTINENTS, LATE 18TH CENTURY

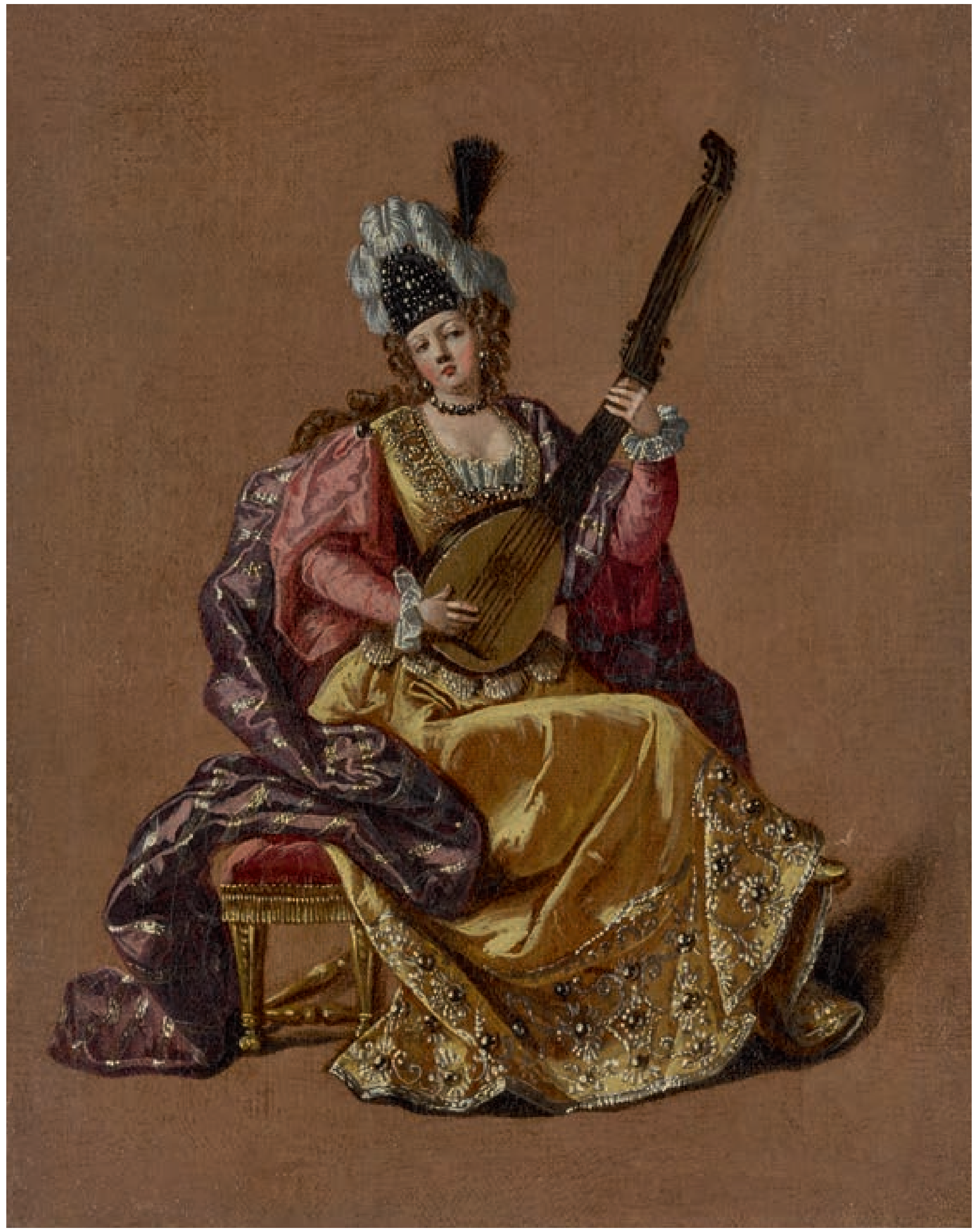
on gilt bronze mounted marble socles
height including bases 10½ in.; 26.7 cm

PROVENANCE

Collection of René Weiller, Sotheby's Monaco, 15 June 1996, lot 121

$ 4,000-6,000





102

102

JEAN-BAPTISTE VANMOUR

Valenciennes 1671 - 1737 Constantinople

Lady playing an archlute

oil on canvas
12⅛ by 9⅜ in.; 30.8 by 23.8 cm

Vanmour built his career upon depicting the people and costumes of the Ottoman Empire during the peaceful "Tulip Era" and under the rule of Sultan Ahmed III. Figures such as the present lady playing an archlute weer such popular subjects that Vanmour required a number of assistants to complete his commissions. His success in Constantinople earned him the title of *Peintre Ordinaire du Roy en Levant* in 1725.

$ 10,000-15,000

103

A PAIR OF CHINESE EXPORT FAMILLE-ROSE FIGURES OF SEATED LADIES, QING DYNASTY, QIANLONG PERIOD, CIRCA 1760

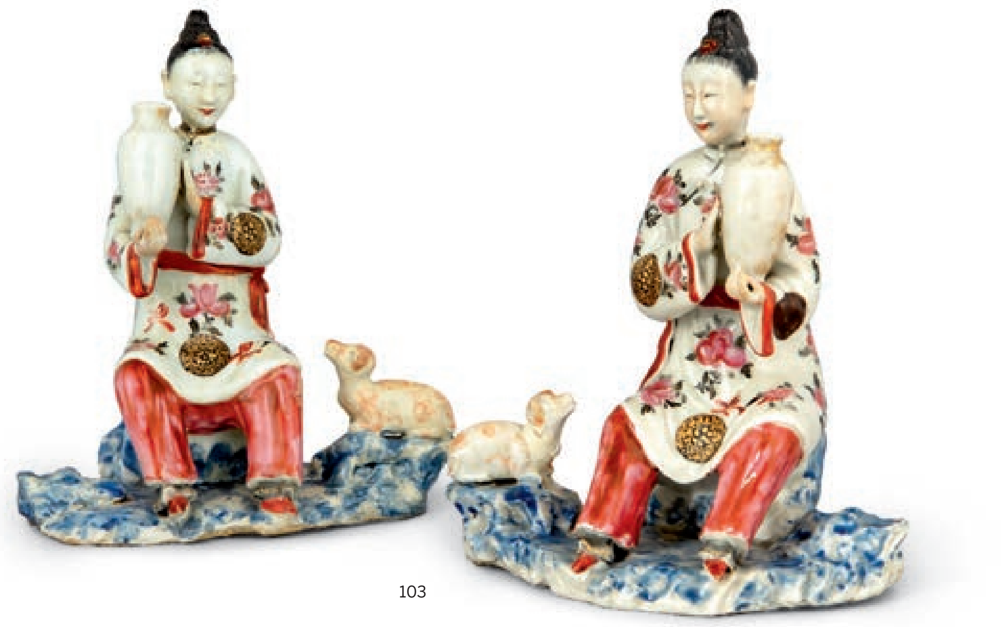
each seated on a low blue rockwork base, holding a vase, a dog crouching to one side
height 7 in.; 17.8 cm

PROVENANCE

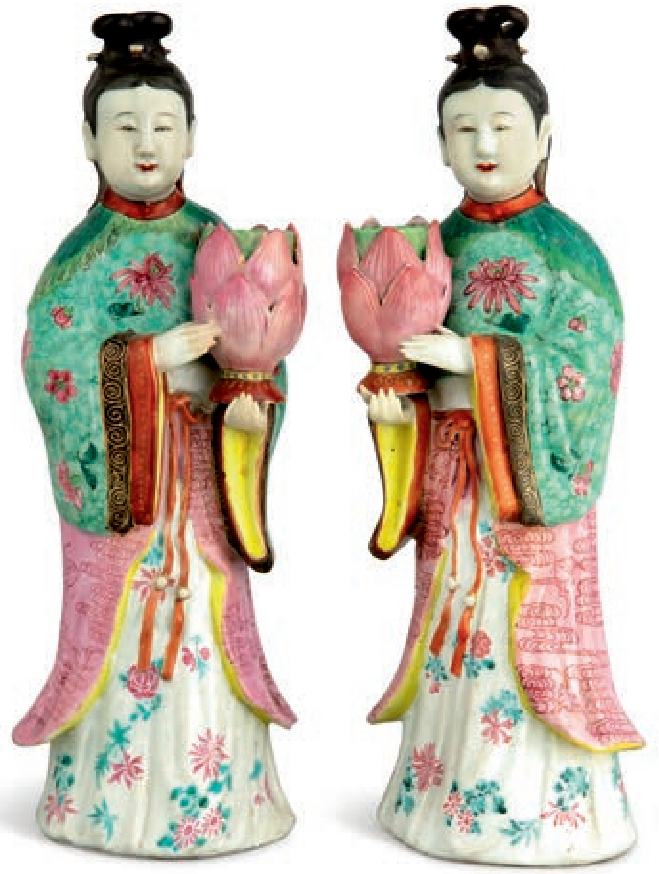
Christie's New York, 29 January 1980, lot 100

The model is unusual. Michael Cohen and William Motley, *Mandarin and Menagerie, Chinese and Japanese Export Ceramic Figures*, Reigate 2008, p. 110, no. 5.15, illustrate an example of the seated figure alone, lacking the end of the base and the dog.

$ 6,000-8,000



103



104

104

A PAIR OF CHINESE EXPORT FAMILLE-ROSE CANDLESTICK FIGURES OF COURT LADIES, QING DYNASTY, QIANLONG PERIOD, CIRCA 1760

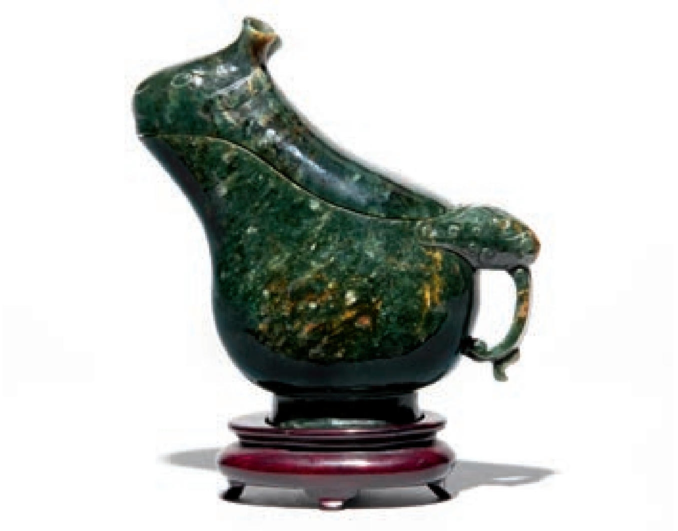
each modeled standing holding a pink lotus bud forming the candleholder, their robes painted in green and pink over a flowered underskirt
height 11½ in.; 29.2 cm.

PROVENANCE

Earle D. Vandekar of Knightsbridge, London

Candlestick figures holding lotus buds were made in several sizes. A pair of much smaller size is illustrated in Michael Cohen and William Motley, *Mandarin and Menagerie, Chinese and Japanese Export Ceramic Figures*, Reigate 2008, p. 104, no. 5.5.

$ 20,000-30,000



105

□ 105 SOLD WITHOUT RESERVE

A CHINESE ARCHAISTIC SPINACH-GREEN JADE GUANG-FORM LIBATION CUP AND COVER, 20TH CENTURY

modeled after a Shang dynasty bronze ritual wine vessel form, the rounded body of oval section set over a waisted foot and rising to an elongated S-shaped mouth rim, the elevated end of the mouth extending to form the spout, the opposite end carved in openwork with an integral beast-form loop handle, the cover with a conforming S-curved lower rim and culminating in a bestial head above the spout with bovine facial features and horns and snail-like antennae, the stone a variegated spinach green with areas of russet, wood stand. *3 pieces*.
height 6⅛ in.; 15.5 cm

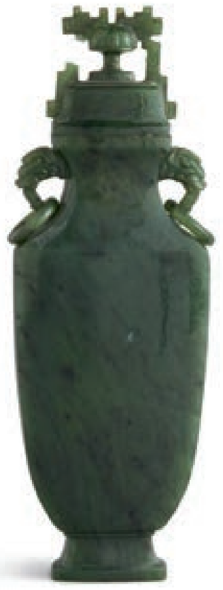
$ 1,500-2,500

□ 106 SOLD WITHOUT RESERVE

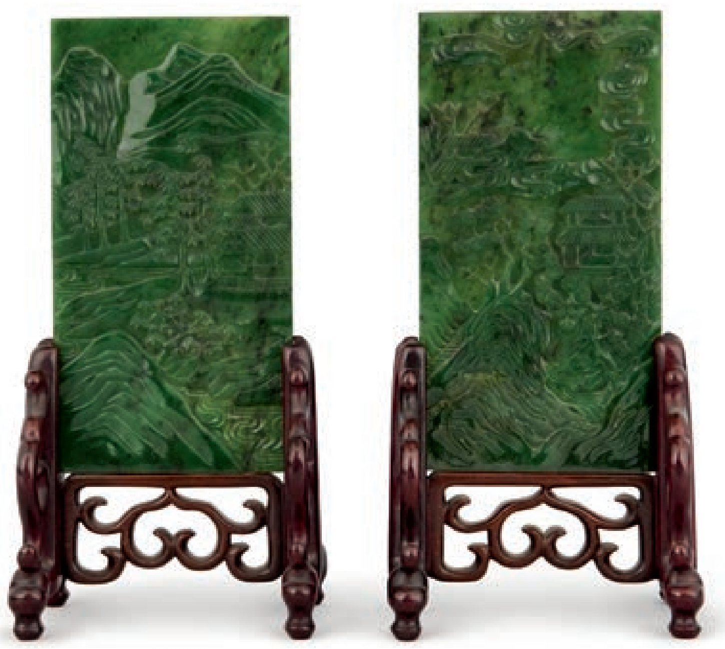
A CHINESE SPINACH-GREEN JADE BALUSTER VASE AND COVER, 20TH CENTURY

the slender body of rectangular section and shield-shaped sides, all set over a spreading foot and rising to waisted neck and galleried rim, the neck with a pair of beast mask handles each suspending a loose ring, the domed cover with a bud-form finial flanked by a pair of archaistic square-scroll-form *chilong* each suspending a loose ring, the stone a forest-green dappled with black, wood stand. *3 pieces*.
height 6⅞ in.; 17.4 cm

$ 400-600



106



107

□ 107 SOLD WITHOUT RESERVE

A PAIR OF CHINESE SPINACH-GREEN JADE 'LANDSCAPE' TABLE SCREENS, 20TH CENTURY

each rectangular panel oriented vertically and carved to one side with a mountainous landscape studded with wood cabins, one landscape distinguished by a central stream lined with leafy trees and backed by distant peaks, the other with a craggy ravine at the foreground surrounded by pine trees and rising mist, the reverse undecorated, the stone a variegated emerald tone, wood stands. *4 pieces*.
height 6 in.; 15.2 cm

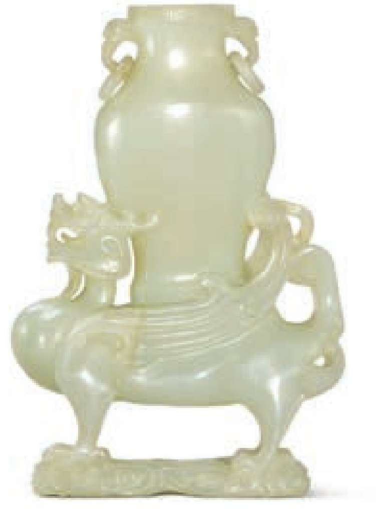
$ 2,000-4,000

108

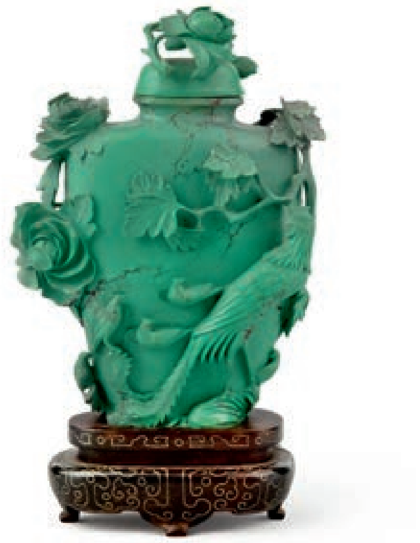
A CHINESE PALE CELADON JADE 'QILIN' VASE, QING DYNASTY, 19TH CENTURY

the mythical beast standing foursquare on an integral cloud-form base, the head held high with the mouth open exposing the fangs and a pair of antlers rising above the ears, long wings issuing from the muscular shoulders, tufts of fur and the tail rising from the haunches, carrying an integral baluster vase on its back, the vase set with a pair of loop handles each suspending a loose ring, the stone an even creamy tone, wood stand. *2 pieces*.
height 5⅝ in.; 14.3 cm

$ 4,000-6,000



108



109

□ 109 SOLD WITHOUT RESERVE

A CHINESE TURQUOISE 'PHOENIX' VASE AND COVER, CIRCA 1900

of baluster form, carved in extremely high relief with a large phoenix perched on rockwork and surrounded by smaller birds resting and in flight, all amidst a blooming peony tree, its stems sweeping around the vase and issuing blossoms and leaves carved in the round, the domed cover with an openwork peony blossom finial, wood stand inlaid with silver wire. *3 pieces*.
height 5 in.; 12.7 cm

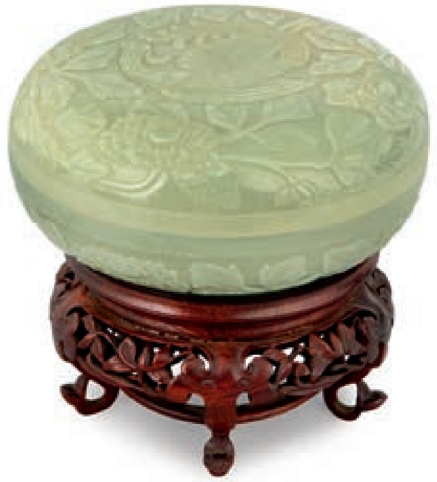
$ 1,000-1,500

□ 110 SOLD WITHOUT RESERVE

A CHINESE CELADON JADE 'PHOENIX AND PEONY' CIRCULAR BOX AND COVER, QING DYNASTY, 19TH CENTURY

the rounded sides of the box carved in high relief with blossoming peony scroll between a keyfret band above and a straight foot below, the domed cover centered with a phoenix roundel, the fantastic bird in profile with its long neck elegantly outstretched and the wings and tail feathers sweeping around to complete the circle, all wreathed by peony scroll enveloping the sides and a keyfret band at the rim, the stone pale green with icy inclusions, wood stand. *3 pieces*.
diameter 5¾ in.; 14.6 cm

$ 3,000-5,000



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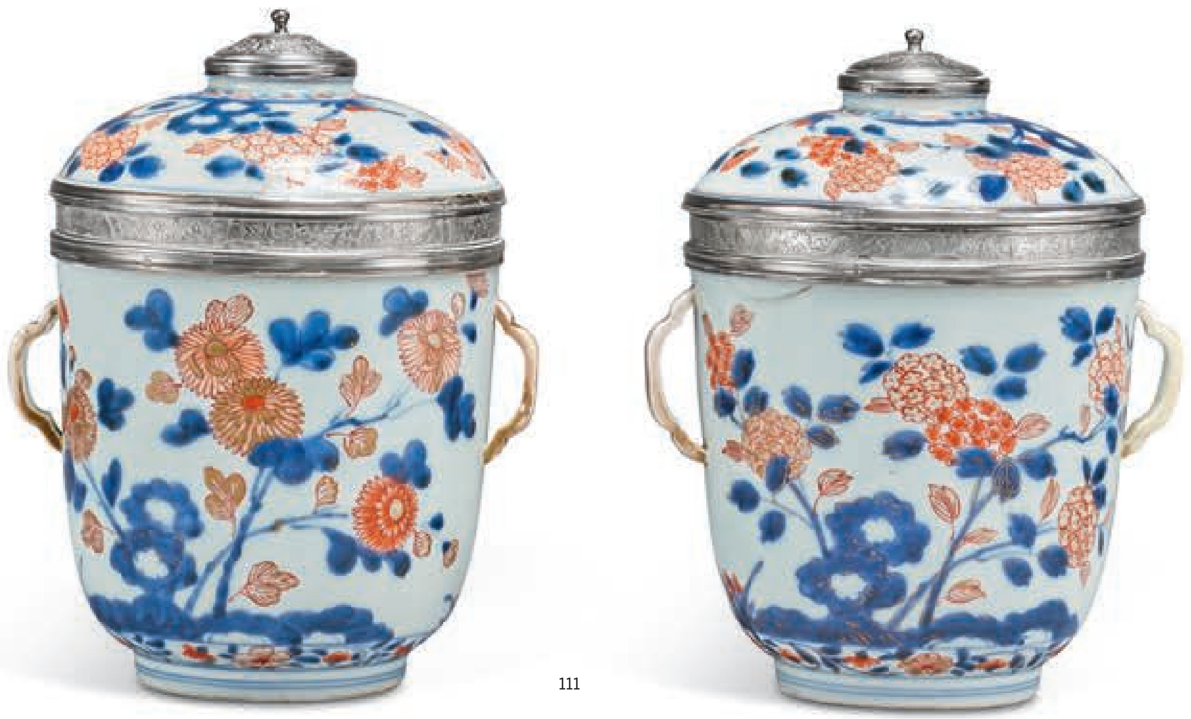


111

111

A PAIR OF JAPANESE IMARI PORCELAIN TWO-HANDLED VASES WITH RÉGENCE SILVER MOUNTS, THE PORCELAIN CIRCA 1700; THE SILVER PARIS, 1717-22

the porcelain painted in underglaze blue and iron red highlighted with gilding with hydrangeas and chrysanthemums, the interiors painted near the rim with running sprays of prunus and chrysanthemums, the silver rims flat-chased with scrolling foliage inhabited by birds, a rabbit and hounds, the silver caps chased with four birds alternating with flowers, all on matted grounds
marked on each silver mount with fleur-de-lys discharge for small work Paris, 1711-22
height 7¾ in.; 19.7 cm

PROVENANCE

The Keck Collection, from La Lanterne, Bel Air, California, sold
Sotheby's, New York, December 5-6, 1991, lot 1

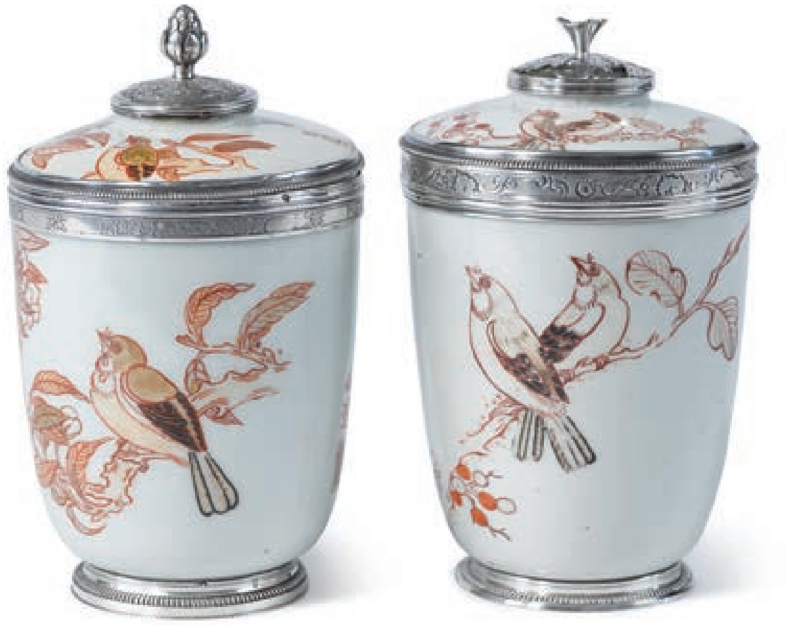
$ 15,000-25,000

112

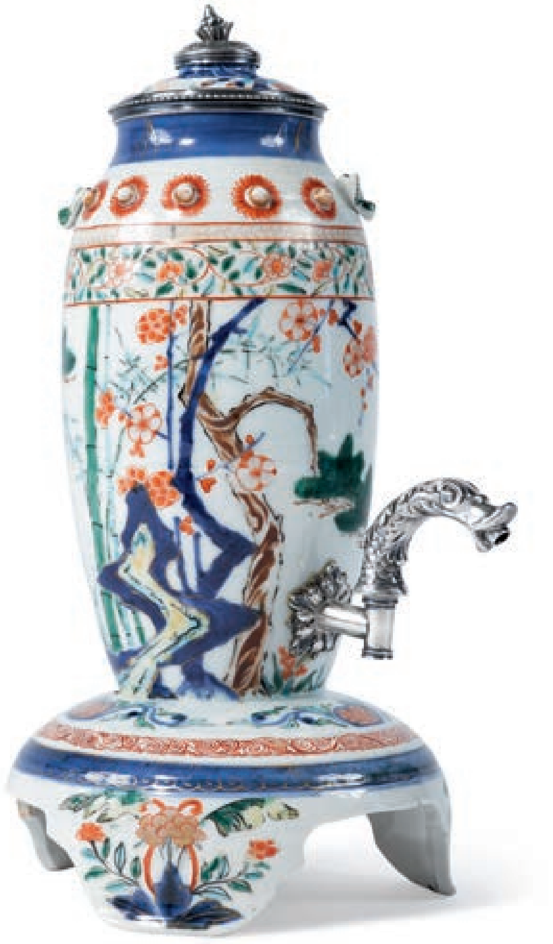
TWO SIMILAR JAPANESE IMARI PORCELAIN BEAKERS AND COVERS WITH LOUIS XV SILVER MOUNTS, EARLY 18TH CENTURY

painted with birds on branches and Chinese texts in iron red and black with gilt highlights, with matching covers, the silver rims flat-chased with scrolling foliage and flowerheads on matted ground, straight gadroon borders, the first with bud finial, *marked with maker's mark not clear and with Paris crowned bell countermark for 1726-32,* the second with swirled acanthus finial, *with Paris foxhead discharge mark for 1738-44*
heights 5½ and 5¼ in.; 14 and 13.3 cm

$ 8,000-12,000



112



113

113

A JAPANESE ARITA PORCELAIN PERFUME FOUNTAIN WITH RÉGENCE SILVER MOUNTS, THE PORCELAIN CIRCA 1690; THE SILVER PARIS 1717-22

slender barrel form painted with pine branches, bamboo and prunus on white ground, the shoulders with projecting band of flowerheads and two sprigs of berries, silver bud finial rising from spreading leaves, straight gadroon rim, dolphin head spigot with acanthus rosette mount
marked with fleur-de-lys poinçon for Paris 1717-22 on spigot mount, rim of cover and finial, the spigot unmarked and of later date
height 10¼ in.; 29 cm

PROVENANCE

D. David Weill Collection, no. 38/82/1, sold
Hotel Drouot, Paris, 4 & 5 May 1972, lot 81

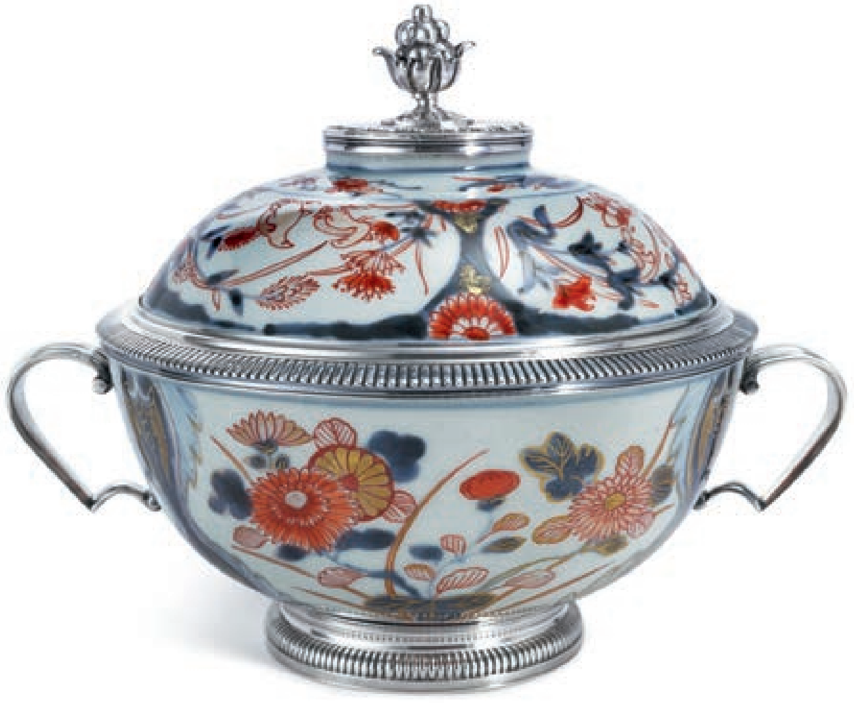
$ 10,000-15,000

114

A JAPANESE IMARI PORCELAIN COVERED BOWL WITH SILVER MOUNTS AND HANDLES, THE PORCELAIN CIRCA 1690; THE SILVER CIRCA 1900

the bowl painted in underglaze blue and iron red with chrysanthemums and other flowers highlighted with gilding, the cover with vignettes of butterflies and pairs of birds, the silver mounts with straight gadroon borders, reeded harp-shaped handles and bud finial surrounded by radiating gadroons
width over handles 8¾ in.; 22.3 cm

$ 7,000-10,000



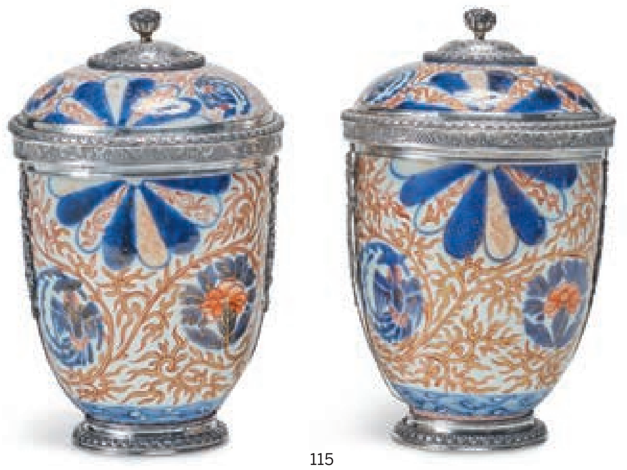
114

115

A PAIR OF JAPANESE IMARI PORCELAIN COVERED POTS WITH LOUIS XV SILVER MOUNTS, EARLY 18TH CENTURY

the bodies and covers painted with gilt and red tendrils enclosing fans, phoenix birds and peonies in underglaze red and blue, the silver rims flat-chased with scrolling foliage and diaper on matted grounds matched on cover caps, bud finials, the borders of deeply chased guilloche, with openwork silver straps of trailing flowers parting from a shell-headed cartouche, fitted with pewter inner covers for use as tobacco jars
marked with French countermark for Paris, 1726-32 on bases, cover rims, and tops
height 7¼ in.; 18.5 cm

$ 15,000-25,000



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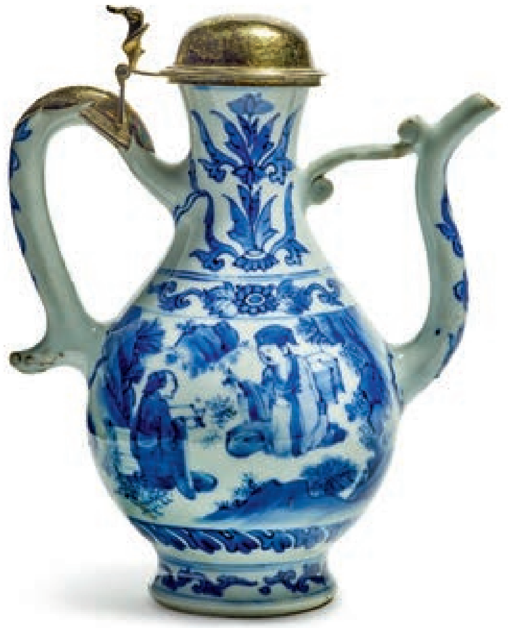


116

116

A CHINESE BLUE AND WHITE PORCELAIN EWER WITH CONTINENTAL SILVER-GILT MOUNT, MID 17TH CENTURY

of pear shape painted in underglaze blue with a sage instructing a scholar, on the other side with an youth offering a scroll to a sage, surrounded by flowering plants, with domed silver-gilt cover, with twin antler thumbpiece, the handle mount shaped and engraved as a leaf
maker's mark only HG above A
height 7¾ in.; 20 cm

PROVENANCE

Kenneth Davis, King Street, London, 2005

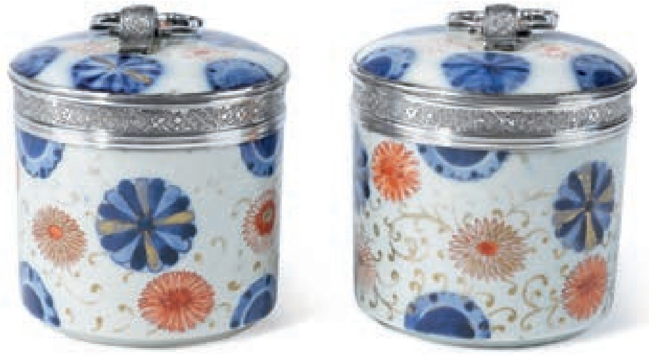
$ 5,000-7,000

117

TWO MATCHING JAPANESE IMARI PORCELAIN JARS AND COVERS WITH RÉGENCE SILVER MOUNTS, THE PORCELAIN CIRCA 1700; THE SILVER PARIS, 1717-22

the drum-shaped bodies painted with scattered flowerheads and discs in dark and light blue and red highlighted with gilding, the silver rims flat-chased with strapwork and trellis on matted ground, folding bail handles with chased mounts, fitted with pewter inner covers
marked with fleur-de-lys poinçon for Paris, 1717-22 on body, rims, and handles
heights 4¼ in.; 10.8 cm; diameters 3½ and 3⅜ in.; 8 cm

$ 8,000-12,000



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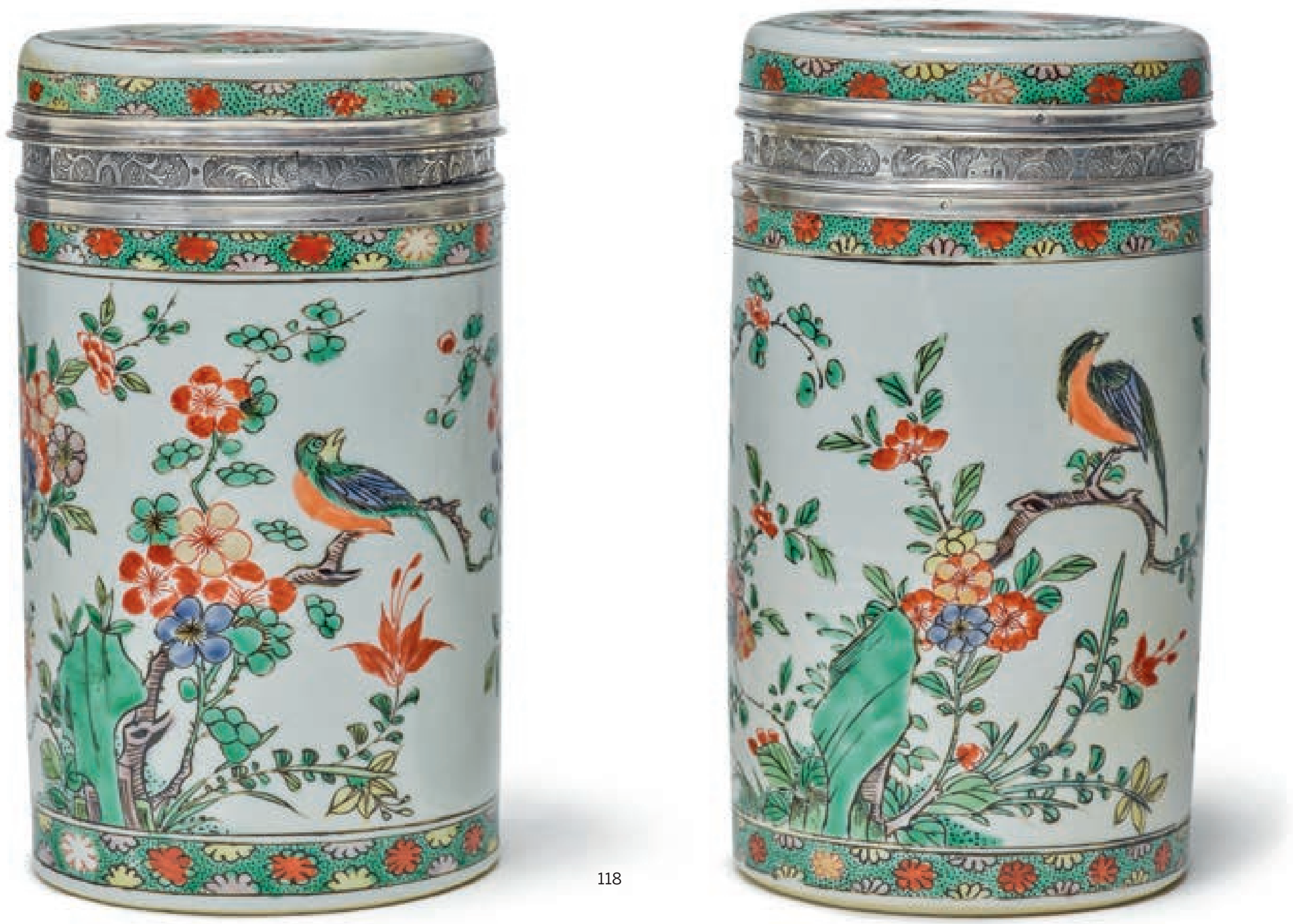


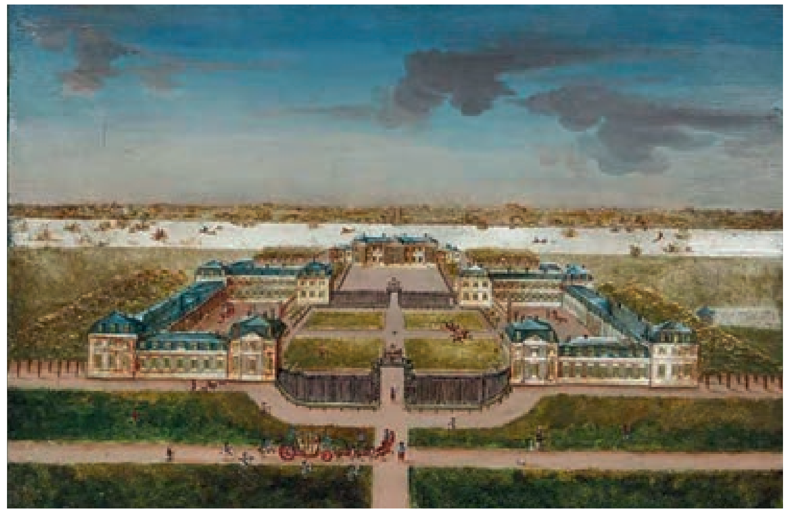
118

118

A PAIR OF CHINESE FAMILLE-VERTE PORCELAIN CYLINDRICAL COVERED JARS WITH RÉGENCE SILVER MOUNTS, THE PORCELAIN CIRCA 1700; THE SILVER PARIS, 1722-27

painted with birds on flowering branches, with borders of flowerheads on spotted green ground, the silver rims flat-chased with a pair of swans and other birds and houses surrounded by flowering branches on matted ground, fitted with pewter inner covers
marked on rims of bodies and covers with Saint Esprit discharge for small work
height 7¼ in.; 18.5 cm

$ 7,000-10,000



View of the Château de Saint Hubert by Thomas Compigné

119

A ROYAL LOUIS XV GILT BRONZE-MOUNTED BOIS SATINÉ, AMARANTH AND BOXWOOD-INLAID TABLE, CIRCA 1755; APPARENTLY ALTERED IN THE 19TH CENTURY; ADAPTED AS A GAMES TABLE IN THE SECOND HALF OF THE 20TH CENTURY

the top with a leather panel on one side and baize lining on the reverse; the interior with a bone-inlaid backgammon surface and fitted wells; the frieze with an ivory-inlaid chessboard slide; the underside marked with a crowned *SH* for the Château de Saint Hubert and crowned CT *No 32/2* for the Château du Trianon in black, and with the circular stamp *Garde Meuble de la Reine* surrounding a crowned cypher *MA*
height 30 in.; width 37 in.; depth 23.5 in.; 76 cm; 94 cm; 59.5 cm

◉ $ 30,000-50,000

PROVENANCE

Supplied to the Château de Saint Hubert, circa 1755-60
Transferred to the Château du Trianon and the *Garde-Meuble de la Reine* of Marie-Antoinette circa 1784-86
Marcel Boussac Collection, sold Mercier, Velliet et Thullier, Lille, 15 March 1981, p.46

Please see page 334 in the Important Notices section for further information on this item.

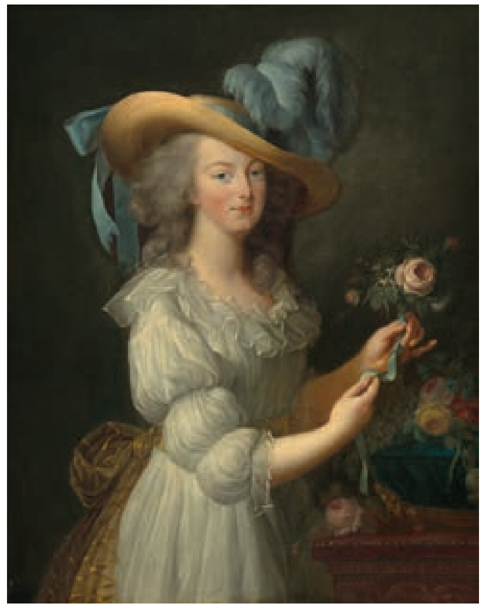
Non-invasive XRF examination of the bronze mounts indicates the alloy is consistent with those used in 18th-century work.

The Château de Saint Hubert was constructed for Louis XV between 1755 and 1758 by the architect Ange-Jacques Gabriel (1698-1782), adjacent to one of the royal hunting forests southwest of Paris. It was initially intended to serve as a hunting lodge to avoid relying on the hospitality of the King's cousin the Duc de Penthièvre at nearby Rambouillet. Between 1761 and 1772 it was continuously expanded to accommodate members of the Court accompanying the King on his frequent visits. Some of its original furnishings are documented, such as a pair of *bergères* and a firescreen supplied from a suite of seat furniture supplied by Foliot to the *cabinet intérieur* of the Comtesse du Barry in 1771 (now in the Petit Trianon; see P. Arrizoli-Clémentel, *Versailles: Furniture of the Royal Palace, 17th and 18th Centuries*, Vol. II, no.78-79 p.224-27).

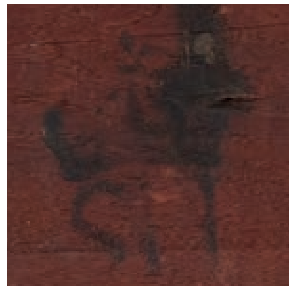
After Louis XV's death in 1774, Louis XVI continued to use Saint Hubert for several years but found it incommodious, and in 1783 he purchased Rambouillet from the Duc de Penthièvre. Between 1784-86 Saint Hubert was gradually emptied of its contents, most going to Rambouillet but some pieces transferred to Saint-Cloud, Fontainebleau and the Trianon. The château gradually fell into disrepair and was finally demolished in 1855.

In addition to the Saint Hubert mark, the table also bears the marks for the Petit Trianon and Queen Marie-Antoinette's own *Garde-Meuble*, a separate body from the official *Garde-Meuble de la Couronne.* Considered Gabriel's masterpiece, the Petit Trianon was built in the 1760s and given by Louis XVI to Marie-Antoinette upon his accession to the throne. The Queen used it as her private retreat from the formality of court life and had it re-furnished in the 1780s. Other pieces of furniture bearing both the Château de Trianon and *Garde-Meuble de la Reine* marks are recorded, including a sunflower and trellis-marquetry secretaire supplied by Riesener in 1783, now in the Wallace Collection (F302).

An inventory of Saint Hubert taken in 1762 records numerous small tables, including 18 *tables à jeux*, but the absence of any numbers makes precise identification difficult. The numbers next to the Trianon mark may have been obscured by the curious rectangular diagram resembling a domino, and again inventory references are inconclusive. As the archives for the *Garde-Meuble de la Reine* have not survived, it has not been possible thus far to establish where this table would have been placed or its original form in the 18th century. When it last appeared on the auction market in Lille in 1981, the catalogue entry described it as a *table bureau* altered in the 19th century, the photograph showing what appears to be a later top, subsequently modified.



After Vigée-Lebrun, *Marie Antoinette*, National Gallery of Art, Washington



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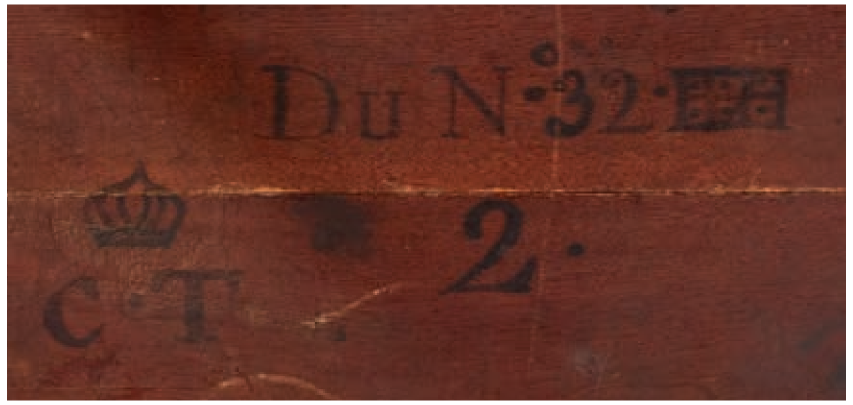

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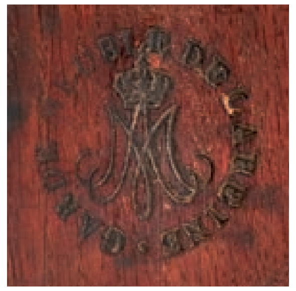

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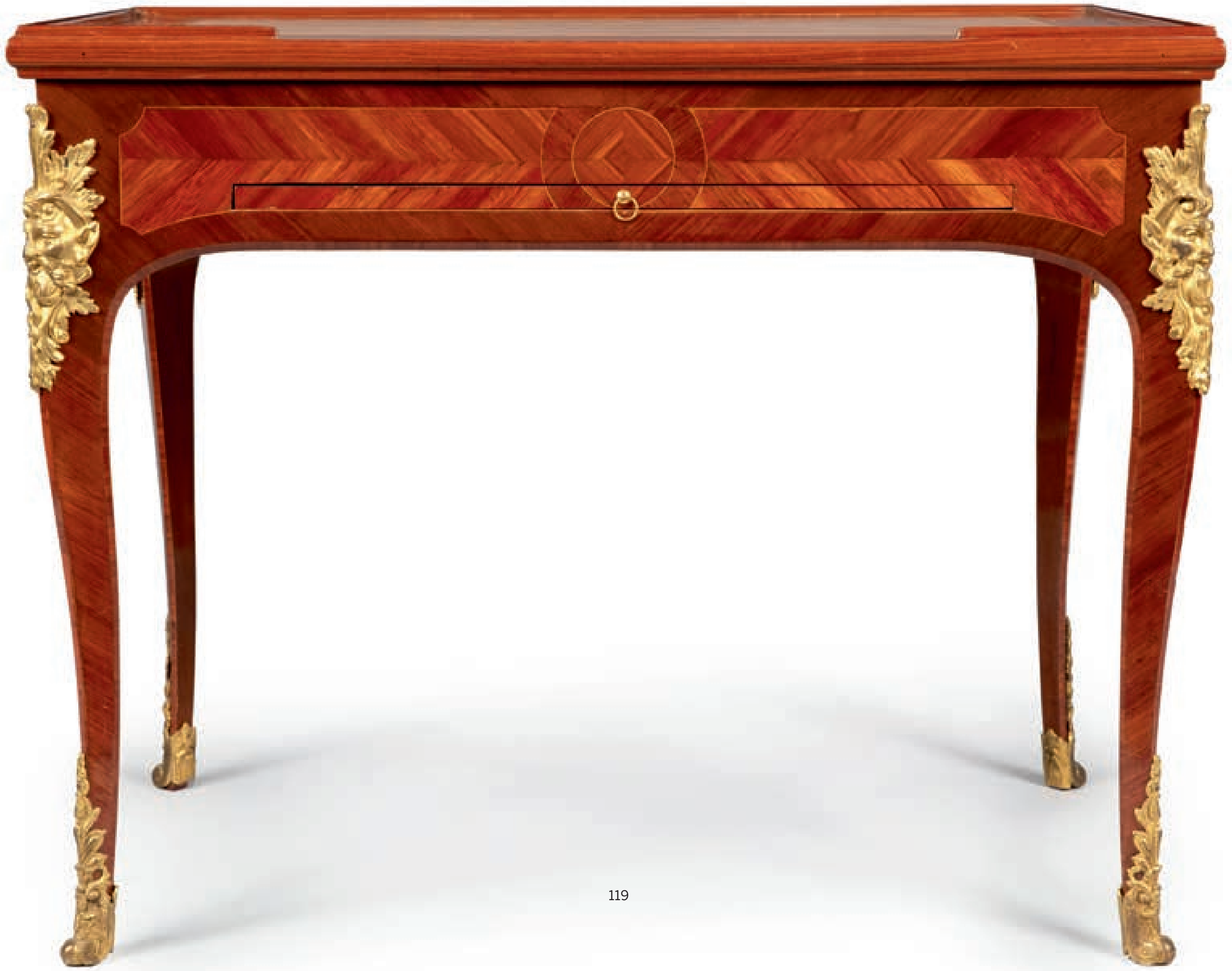

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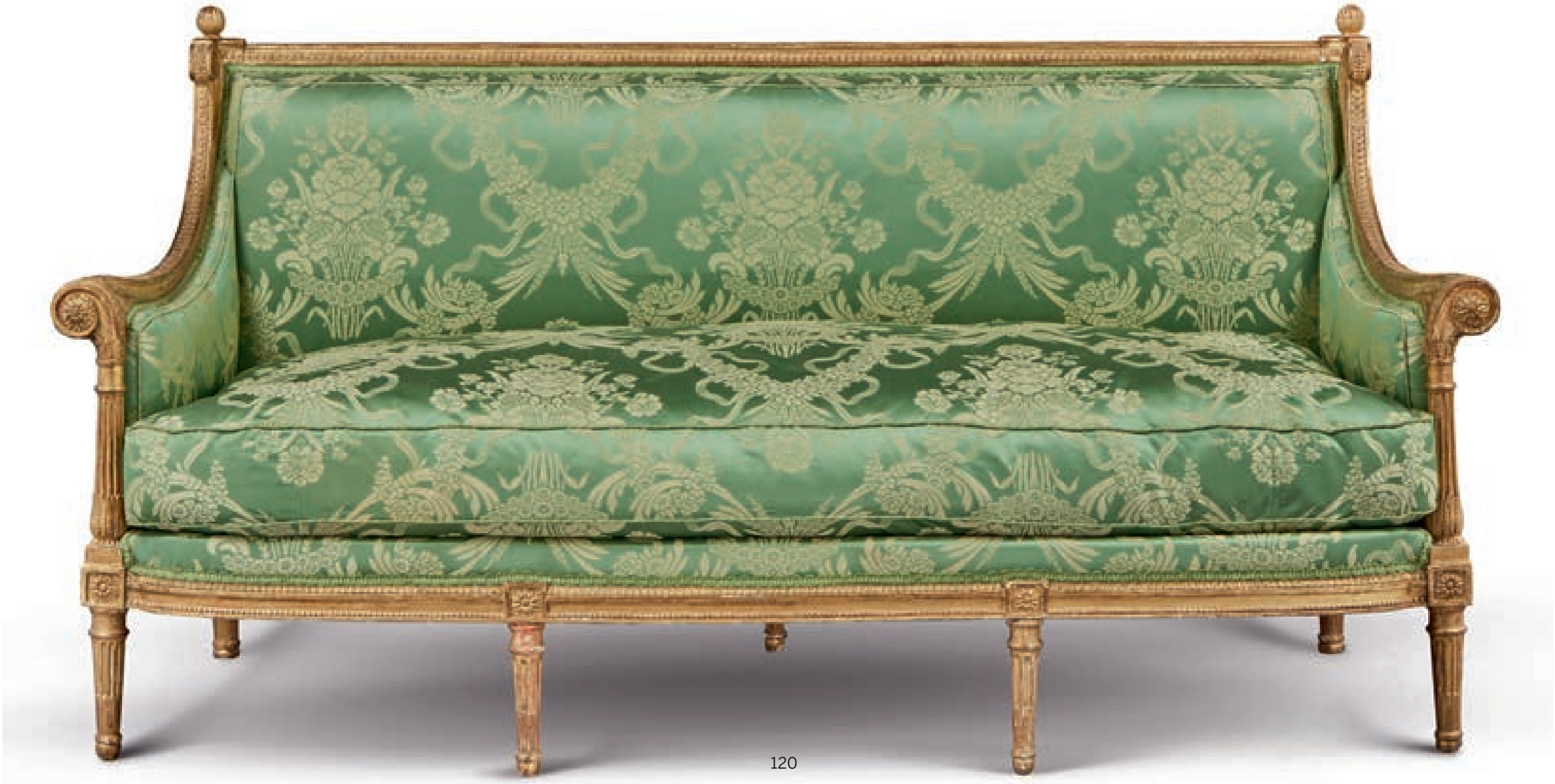


120

120

A LOUIS XVI CARVED GILTWOOD CANAPE BY JACOB, CIRCA 1785

stamped *G JACOB* on lower back seat rail
Georges Jacob (1739-1814), *maître* in 1765
height 38½ in.; width 75 in.; 98 cm; 191 cm

The distinctive silhouette of this sofa with outward scrolling arms is inspired by the vogue for interiors *à la turque* in the 1780s, a fashion launched by the *cabinet turc* of Louis XVI's brother the Comte d'Artois in the Palais du Temple in the late 1770s, for which Jacob supplied the seat furniture. A very similar unstamped *canapé* is in the Louvre (ill. B. Pallot, *Furniture Collections in the Louvre* Vol.II, Dijon 1993, n.51 p.149). A similar form also appears on a canapé supplied by Jacob after designs by the neoclassical architect and draughtsman Jean-Démosthène Dugourc for the Pavillon de Monsieur, Comte de Provence at Versailles in 1785, then being furnished for his mistress the Comtesse de Balbi (now in the Petit Trianon; ill. in P. Arrizoli-Clementel, *Versailles, Furniture of the Royal Palace*, Dijon 2002, no.93 p.260). Jacob provided a similar canapé two years later as part of a suite for the Salon des Jeux of Louis XVI at the Château de Saint-Cloud, now at Versailles (ill. P. Kjellberg, *Le Mobilier français du XVIIIe siècle*, Paris 2002, p.459 fig.b).

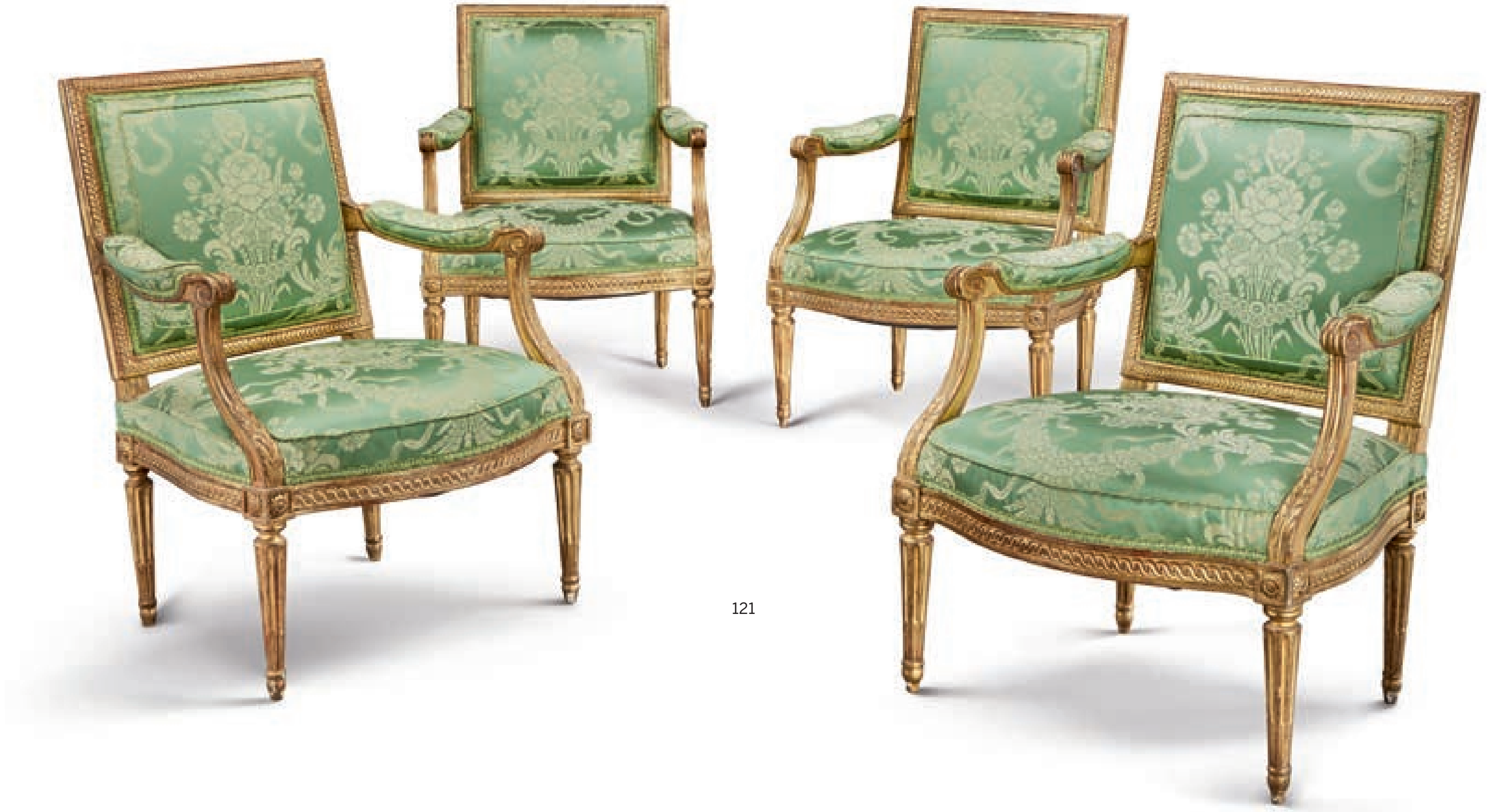
$ 15,000-25,000

121

TWO PAIRS OF LOUIS XVI CARVED GILTWOOD FAUTEUILS FORMING A SET BY JACOB, LAST QUARTER 18TH CENTURY,

slight variations to carving; stamped *G.IACOB*
Georges Jacob (1739-1814), *maître* 1765
height 34½ in.; width 27¼ in.; depth 26 in.; 88 cm; 69 cm; 66 cm

$ 15,000-25,000



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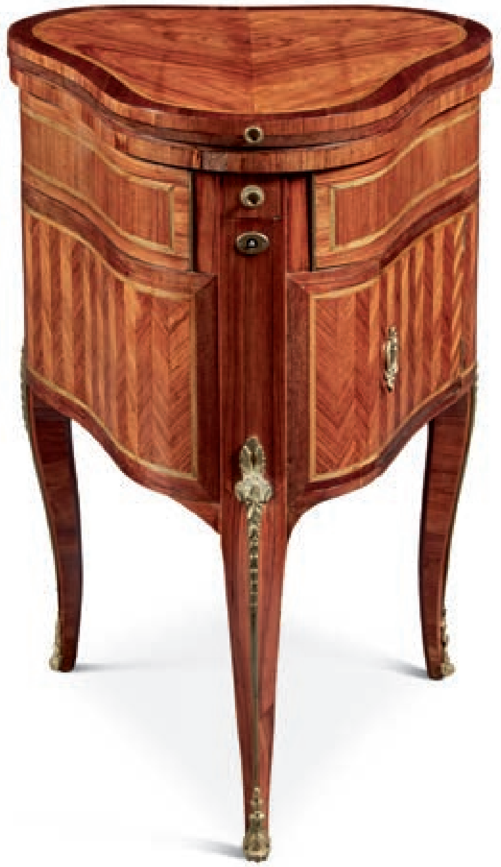


122

122

A LOUIS XV TULIPWOOD, AMARANTH AND STAINED HOLLY HEART-SHAPED TABLE DE TOILETTE BY TOPINO STAMPED C. TOPINO, JME, CIRCA 1775

stamped *C.TOPINO JME*
Charles Topino (c.1742-1803), *maître* in 1773
height 28 in.; width 19 in.; depth 19 in.; 71 cm; 48 cm; 48 cm

PROVENANCE

The Patiño Collection Sotheby's New York, 1 November 1986, lot 100

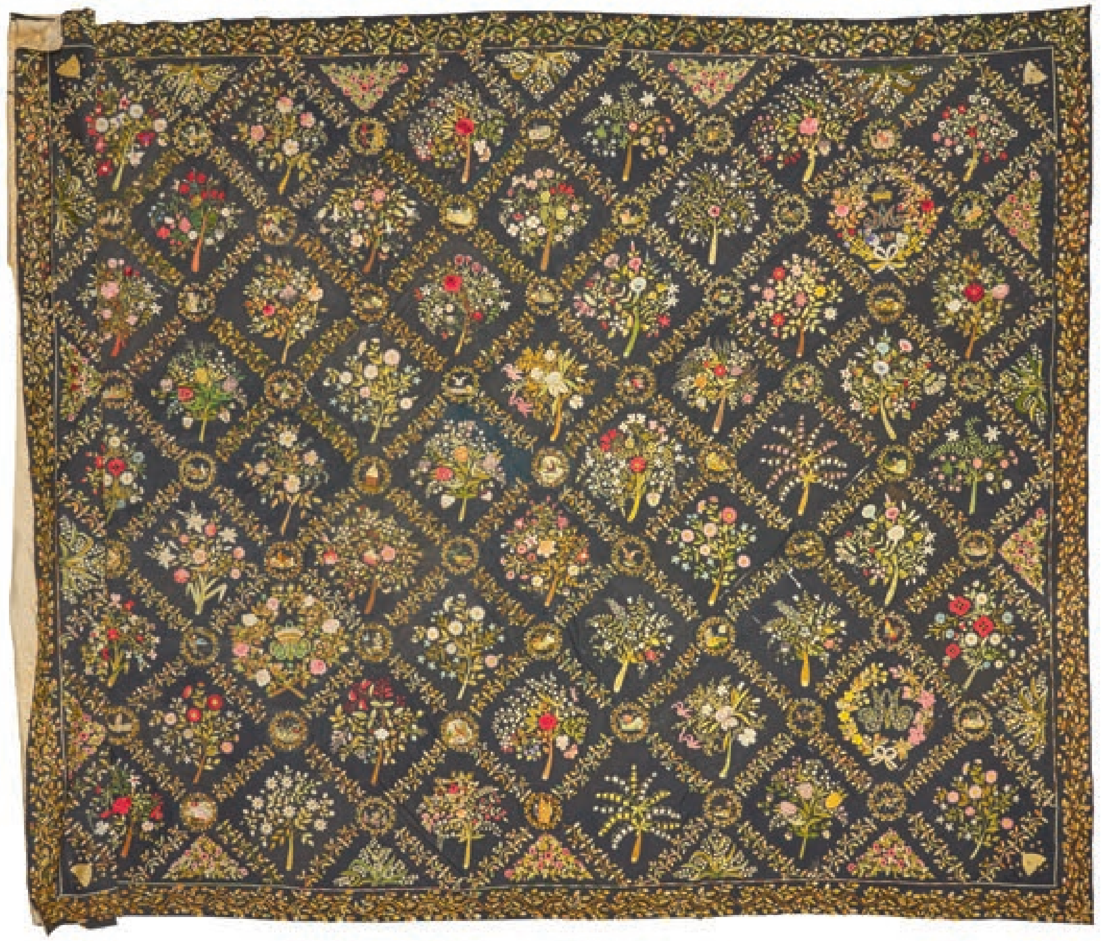
⊙ **$ 5,000-8,000**

123

A FRENCH NEEDLEWORK CARPET, SECOND QUARTER 19TH CENTURY

the black felt ground finely embroidered with an acorn and oak leaf trellis enclosing various flowering branches and bouquets with honeybees at the corners, and with the initials *MA* beneath a crown, all within a floral garland border
approximately 23 ft. 2 in. by 13 ft. 2 in.; 706 cm; 401 cm

$ 10,000-15,000



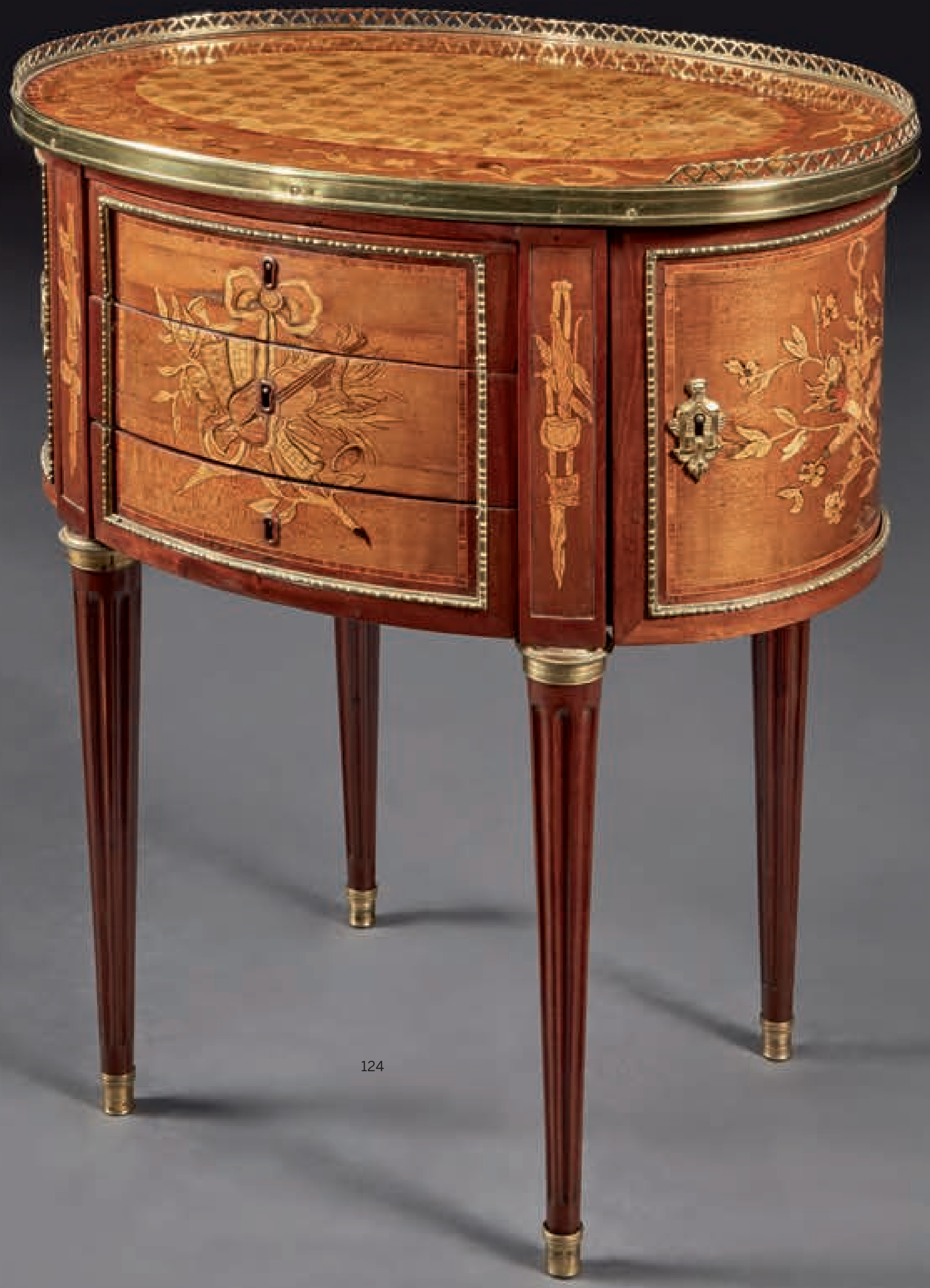
123

124

A LOUIS XVI GILT BRONZE-MOUNTED MAHOGANY, TULIPWOOD, SYCAMORE AND MARQUETRY OVAL TABLE EN CHIFFONNIERE BY TOPINO, CIRCA 1780

stamped *C.TOPINO JME*
Charles Topino (c.1742-1803), *maître* in 1773
height 28 in.; width 21¼ in.; depth 15 in.; 71 in.; 54 cm; 38 in.

⊙ **$ 12,000-18,000**



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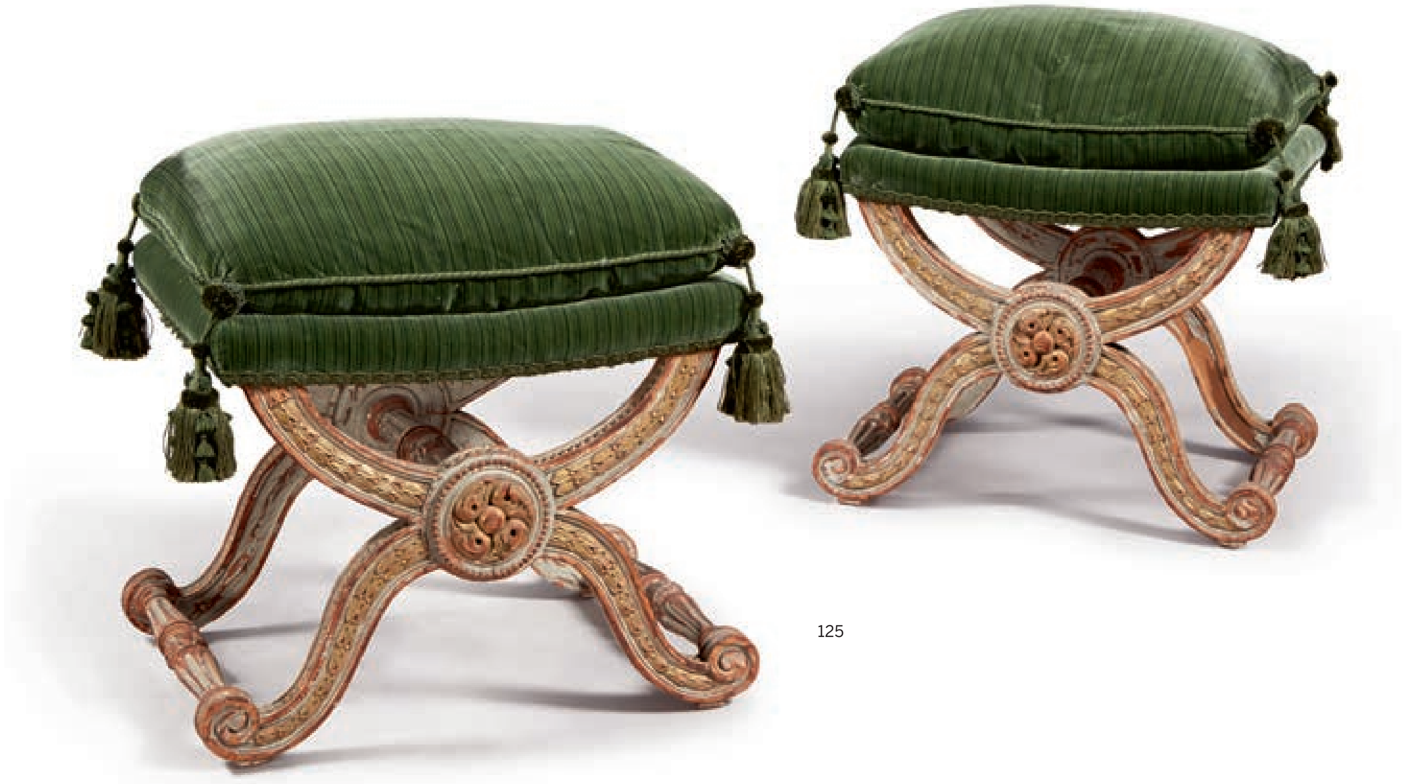

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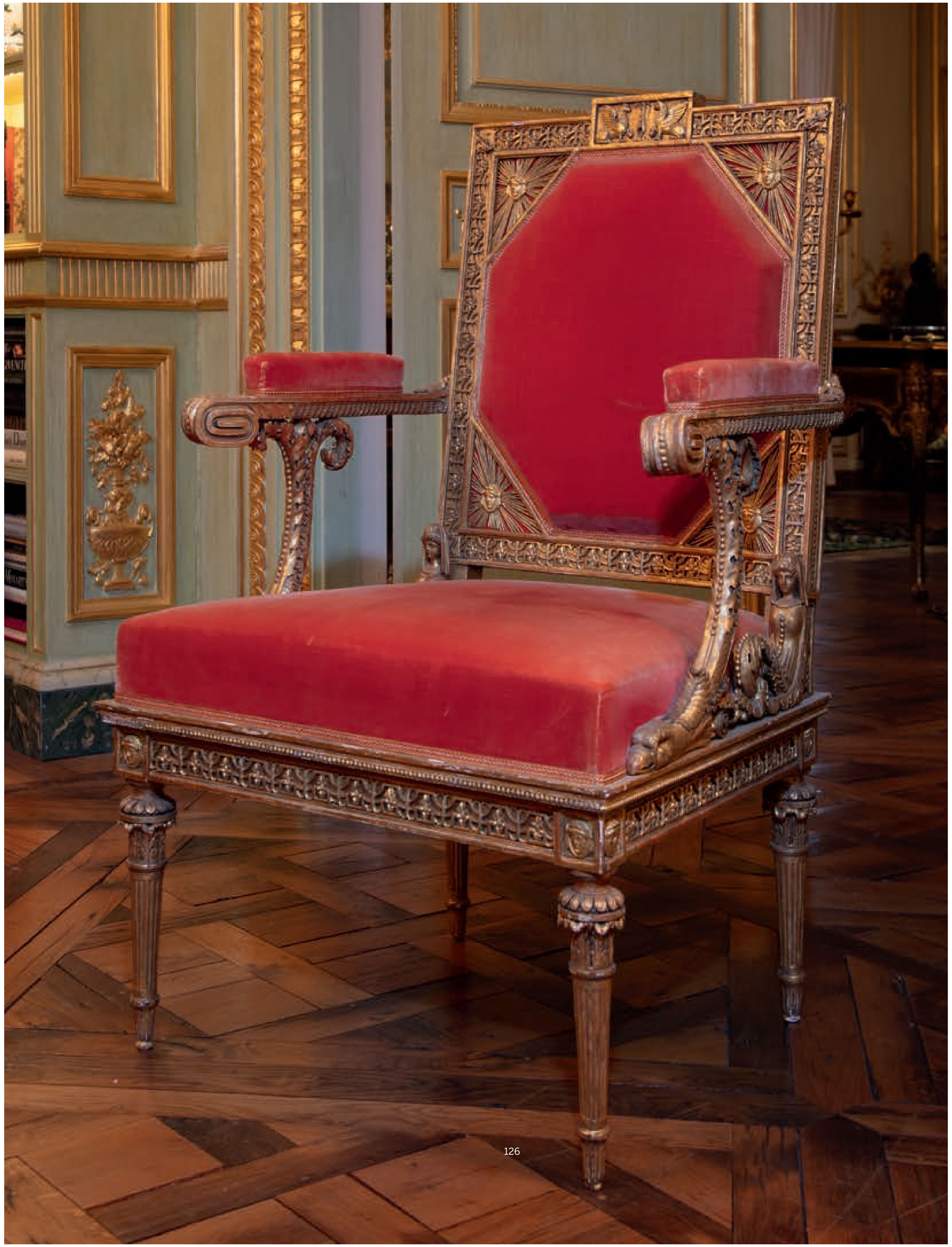


126

□ 125 SOLD WITHOUT RESERVE

A PAIR OF LOUIS XVI STYLE GRAY-PAINTED AND PARCEL-GILT TABOURETS

each with a rectangular upholstered seat on scrolled X-form supports carved with husks, the scrolled feet joined by stretchers
height 17¼ in.; width 15¾ in.; depth 20 in.; 44 cm; 40 cm; 51 cm

$ 2,000-3,000

126

AN AUSTRIAN NEOCLASSICAL CARVED GILTWOOD ARMCHAIR, VIENNA, LATE 18TH CENTURY

height 41 in.; width 27 in.; depth 23 in.; 104 cm; 68.5 cm; 58.5 cm

In addition to London and Paris, Vienna was one of the most febrile and innovative centres of European design at the end of the eighteenth century, typified by this engagingly inventive and masterfully carved armchair. An identical armchair is in the Austrian Museum of Applied Arts (MAK) in Vienna and illustrated in Christian Witt Dorring, 'Empire oder Hofisches Biedermeier', *Kunst und Antiquitaten*, November 1991, p.19. The overall form is similar to designs published in Viennese pattern books in the early 1800s, notably those of the architect Georg Pein (1775-1834). Interestingly, the Museum of Applied Arts also has a pair of later giltwood armchairs conceived in a similar spirit from a larger set supplied by the royal cabinetmaker Josef Ulrich Danhauser (1780-1829) to the Archduke Karl's palace in Vienna (now the Albertina) in c.1820. Although these have scrolled backs and rear sabre legs inspired by the French Empire designs of Jacob, they share many elements in common including the distinctive scrolling armrest supports headed by bold leaf carving, gadrooned and acanthus capital front legs and profusely decorated seat rails and uprights. Danhauser's prolific workshop was already in full operation by 1808, and it cannot be ruled out that he may have had a hand in designing these chairs or at the very least drew inspiration from them.

The MAK armchair comes from a larger set of seat furniture sold at the Dorotheum Vienna, 2 December 1966, lot 982, by repute from the collection the Austrian Foreign Minister Graf Leopold Berchtold (d.1809). Another pair of chairs of the same model was sold Sotheby's New York, 18 October 2016, lot 13. These were part of a larger set reputedly in the collection of Maria Leopoldine of Bavaria (d. 1848), second wife of the Palatine Elector Karl Theodor of Neuburg-Sulzbach (d.1799). That both these groups along with the Danhauser Albertina suite were supplied to important aristocratic patrons underlines the appeal this model held for an elite clientele, with its costly gilding and exquisite but labour-intensive elaborate carving.

$ 10,000-15,000

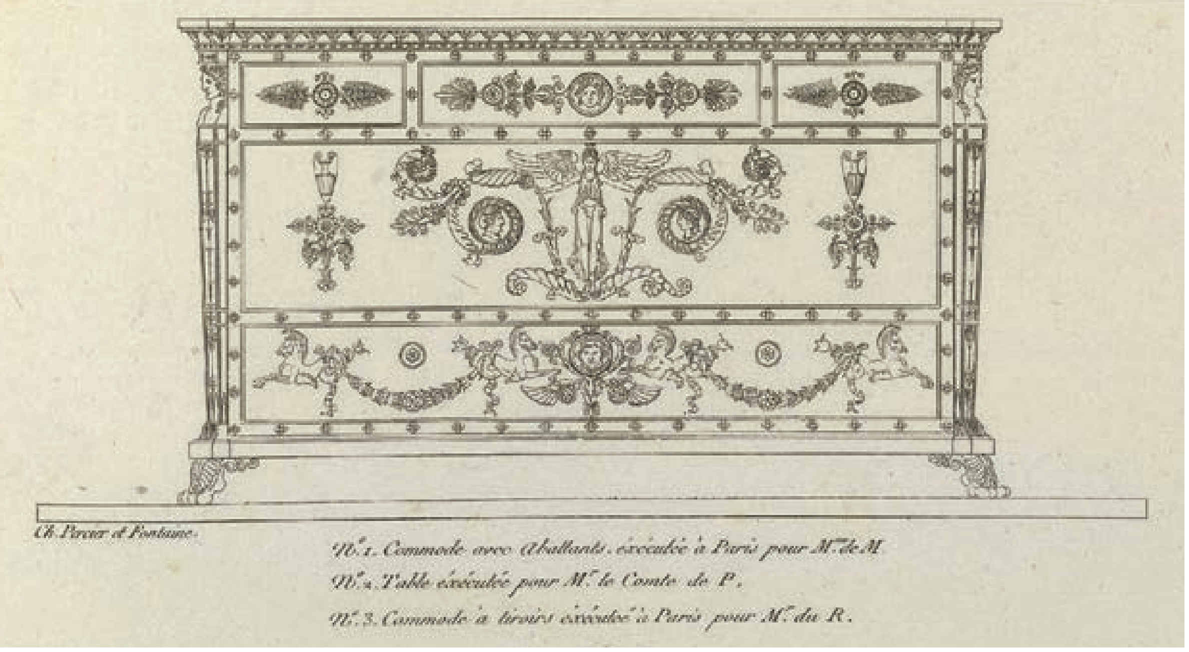

Ch. Percier et Fontaine.
N.º 1. Commode avec abattants. exécutée à Paris pour M.me de M.
N.º 2. Table exécutée pour M.r le Comte de P.
N.º 3. Commode à tiroirs exécutée à Paris pour M.r du R.

Fig. 1 Percier et Fontaine, *Recueil des Décorations Intérieures*, 1801-1812, Plate 40 no.3

THE ALBERTINA COMMODE

127

A LATE LOUIS XVI GILT BRONZE-MOUNTED MAHOGANY COMMODE, AFTER A DESIGN BY PERCIER AND FONTAINE, CIRCA 1790-95

attributable to Jean-Ferdinand Schwerdfeger
height 33¼ in; width 55 in.; depth 18¼ in.; 84 cm; 140 cm; 46 cm

$ 100,000-200,000

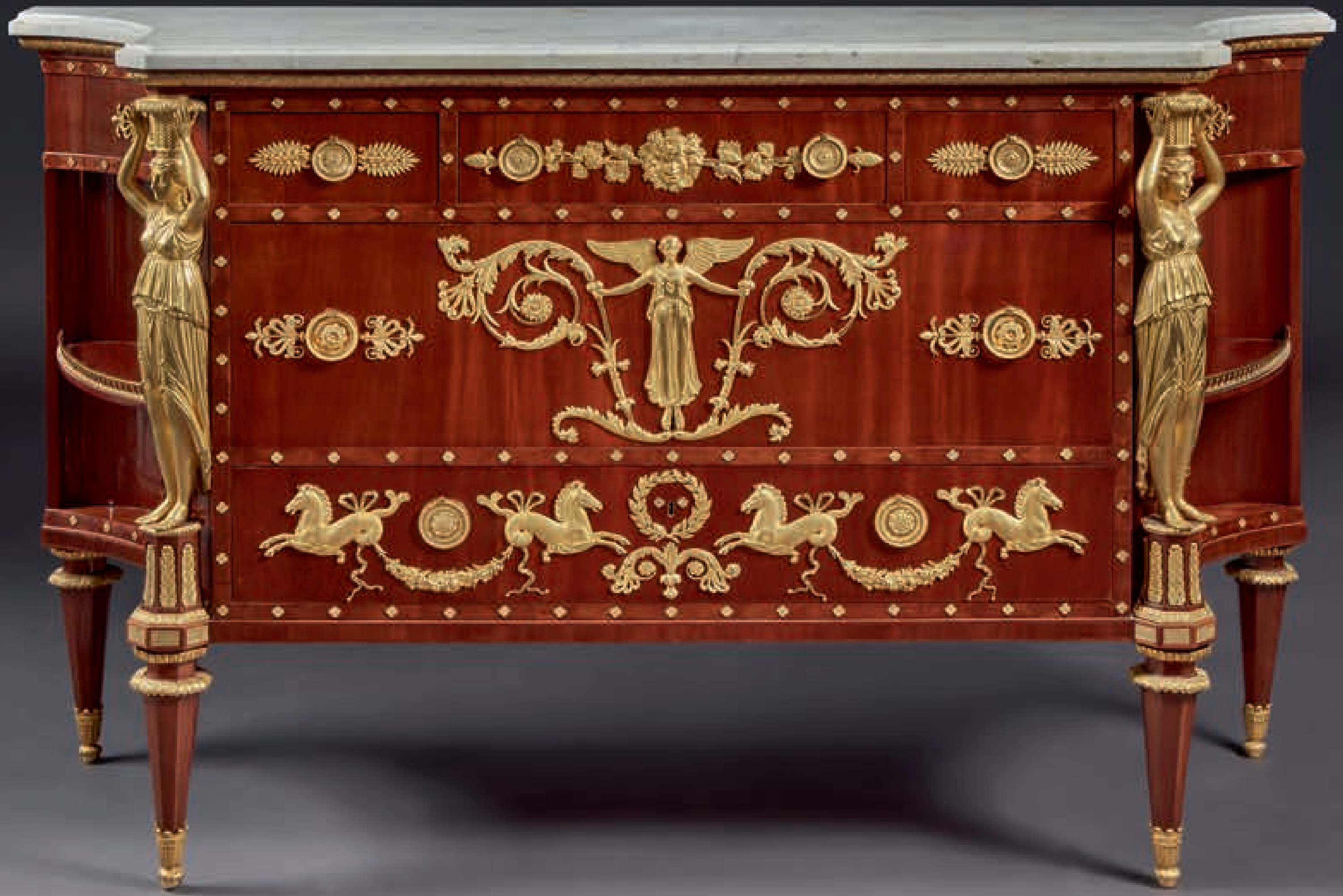
PROVENANCE

Likely acquired by Albert Casimir (1738-1822) and Maria-Christina (1742-1798), Duke and Duchess of Saxe-Teschen
Thence by descent to their nephew and adopted son Archduke Charles of Austria, Duke of Teschen (1771-1847)
Thence by descent to his son Archduke Albrecht, Duke of Teschen (1817-1895)
Thence by descent to his nephew Archduke Friedrich, Duke of Teschen (1856-1936), Palais-Albrecht, Vienna (now the Albertina)
Kunstmobiliar, Luster, Uhren, Bronzen, kunstgewerbliche Gegenstände usw. […] aus dem Wiener Palais und den österreichischen Schlössern des Herrn Erzherzog Friedrich, Auktionshaus Albert Kende, Vienna 8-10 February 1933, lot 24
Madame Charles Schneider, Paris
Succession de Luart, Galerie Charpentier, Paris, 5 December 1959, lot 111
Anonymous sale, Ader Picard Tajan, Paris, 15 March 1983
Mr. and Mrs. Howard B. Keck, La Lanterne, Bel Air, California, Sotheby's New York, 5 December 1991, lot 43
With Didier Aaron, Paris

LITERATURE

J. Folnesics, *Alte Innenräume österreichischer Schlösser, Paläste und Wohnhäuser*, Vienna 1921
C. Percier et P.F.L. Fontaine, *Recueil des décorations intérieures: comprenant tout ce qui a rapport a l'ameublement*, Paris 1812
C. Huchet de Quénetain, *Les Styles Consulat & Empire*, Paris 2005, illustrated p.126

Palais Erzherzog Albrecht (now the Albertina), Vienna, in the 19th century



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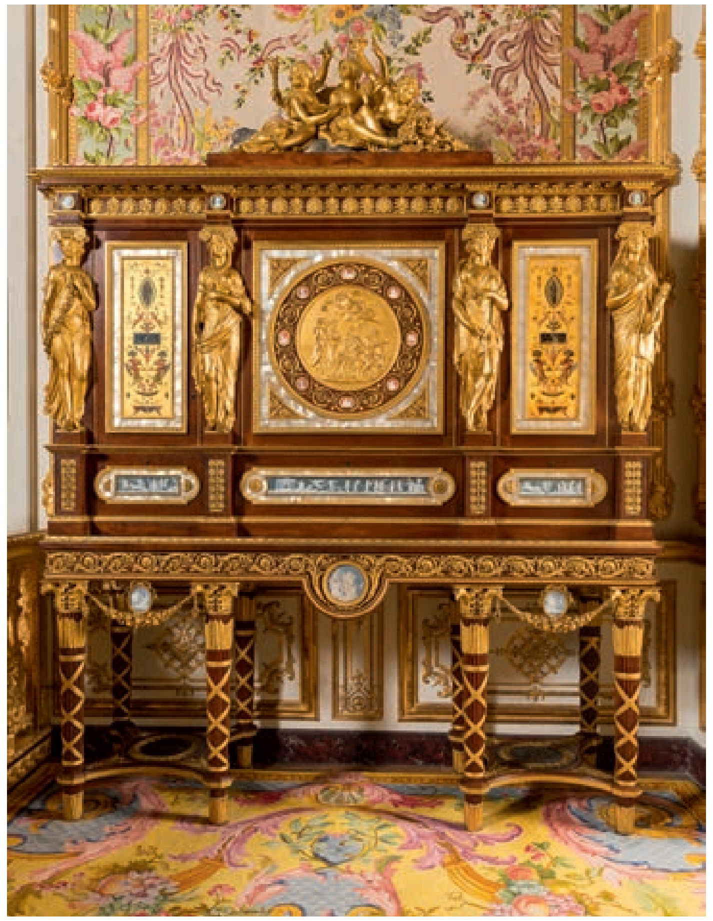

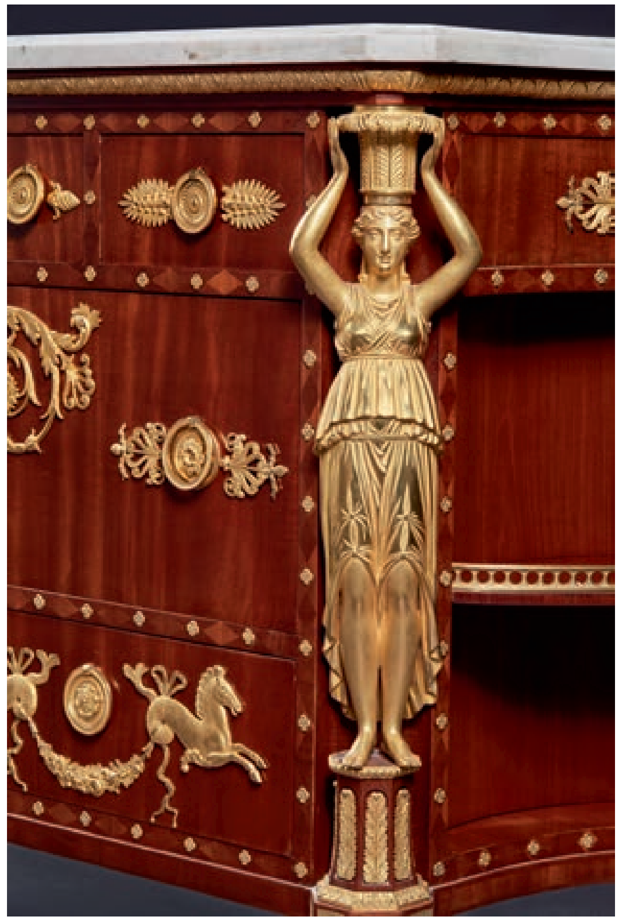

Fig. 2 *Serre-bijoux* supplied to Marie-Antoinette by Jean-Ferdinand Schwerdfeger, 1787, Versailles, Vmb14266;OA5515. Photo: Christophe Fouin. Chateaux de Versailles et de Trianon, Versailles, France © RMN-Grand Palais / Art Resource, NY

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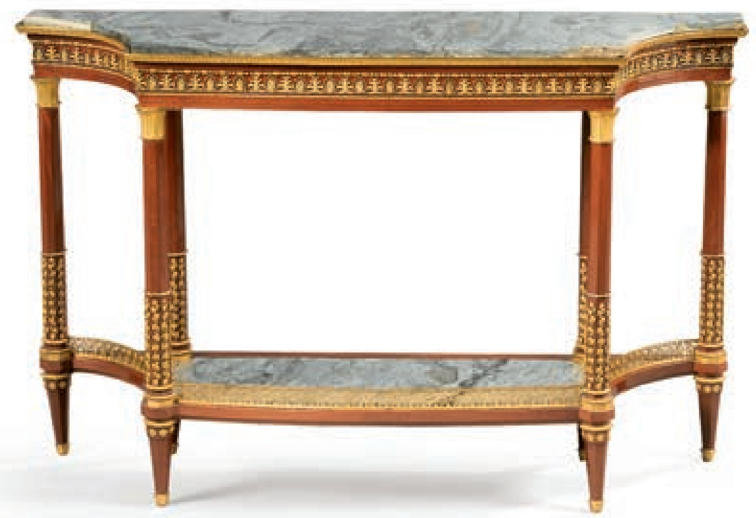


Fig. 3 Console attributed to Jean-Ferdinand Schwerdfeger, sold Sotheby's Paris 14 September 2017, lot 99

Documents such as the *Recueil des décorations intérieures* by the designers and architects Charles Percier and Pierre Fontaine, published in 1801, provide us with information on works of art made for wealthy patrons between 1795 and 1800. Plate 40 lists as N° 3 a *commode à tiroirs exécuté à Paris* for *Mr du R* [Fig. 1].

The façade of the present commode with five drawers, comprising three shorter drawers above a large central drawer above a smaller lower drawer, is extremely similar to the engraved plate. The design of the bronzes is almost identical, repeating the Winged Victory, the hippocamps, the scrolls and the friezes. There is no doubt that the present commode, stylistically a few years earlier than the one made for Mr de R., was made in one of the large cabinetmaking workshops at the time. Using the model of the *commode à encoignures* or *commode à l'anglaise*, the design is reminiscent of pieces produced by various prestigious Late Louis XVI cabinetmakers such as Martin Carlin, Adam Weisweiler, and Claude-Charles Saunier as well as the creative innovation of Guillaume Benneman or Bernard Molitor.

Several clues point towards Jean-Ferdinand Schwerdfeger as the possible author of this work. Amongst the German cabinetmakers who worked in Paris on the eve of the Revolution, Jean-Ferdinand Schwerdfeger remains one of the least well known. Born in Lower Saxony in 1734, he moved to rue Saint-Sébastien, Paris in the 1780s. On 26 May 1786, at the age of 52, he was became a master in the Cabinetmakers' Guild. A few pieces of furniture bearing his stamp are known, including the celebrated jewellery cabinet delivered to Queen Marie-Antoinette in 1787 [Fig. 2], proving that the remarkable quality of his production was already recognised by the Crown *Garde-Meuble*. The exquisitely luxurious decoration of this exceptional piece of furniture, now back in its original home at the Palace of Versailles, would have required collaboration with other preeminent craftsmen: the ornamental designer Jean Démosthène Dugourc, the bronze caster Martincourt, the chaser Thomire, the gilder Mellet, the sculptor Boizot, the engraver Libouis, the painters Lagrenée, Sauvage, and De Gault, as well as the silk merchant Nau. It is probable that Schwerdfeger was able to take advantage of Riesener's disgrace in 1784, as after this date, in 1786, the Queen commissioned furniture for her bedroom at the Petit Trianon from Schwerdfeger. Comprising a commode, a table and a console, this ensemble was delivered in 1788 and today it is partially preserved in its original location, as the commode is now in the collection of the Museum of Fine Arts, Boston. A console table sold at Sotheby's Paris, 14 September 2017, lot 99 [Fig. 3], has been attributed to the Schwerdfeger based on its similarities to Marie-Antoinette's Trianon bedroom suite.

The present commode and the console table mentioned above have an identical structure and an irreproachable quality of manufacture to the carcase, which is highly typical of Schwerdfeger's work. The upper section of the feet have a hexagonal section surmounting the tapered faceted feet, with fine mahogany veneers, mounts to the feet with threaded rods and copper nuts and invisible bronze fixings. The latter are always of admirable finesse and originality with varied patterns, and this furthermore suggests Schwerdfeger worked closely with the *bronziers* Thomire, Duport, Morant, and the gilder, Mellet.

A close examination of the gilt bronze mounts reveals further similarities between the commode and the Marie-Antoinette's jewel cabinet. The monumental antique figures depicting the seasons on the cabinet are comparable to the full-length caryatids forming the stiles on the present commode. The same small rosettes at the upper section of the legs of the console are identical to those delicately emphasizing the frame encompassing the drawers on the present commode. The innovative quality of the bronze ornaments is recurrent in both the present commode and the stand of the cabinet, as seen in the finesse of the swags, vine motifs and the scrolling foliage.

A few archival documents available on the cabinetmaker of the present commode allows us to trace his eventful political career and sustained activity during the Revolution and Directoire periods. An inventory drawn up in 1803, on the death of his wife, confirms that Schwerdfeger ran a busy and prosperous workshop up until his death in 1818.

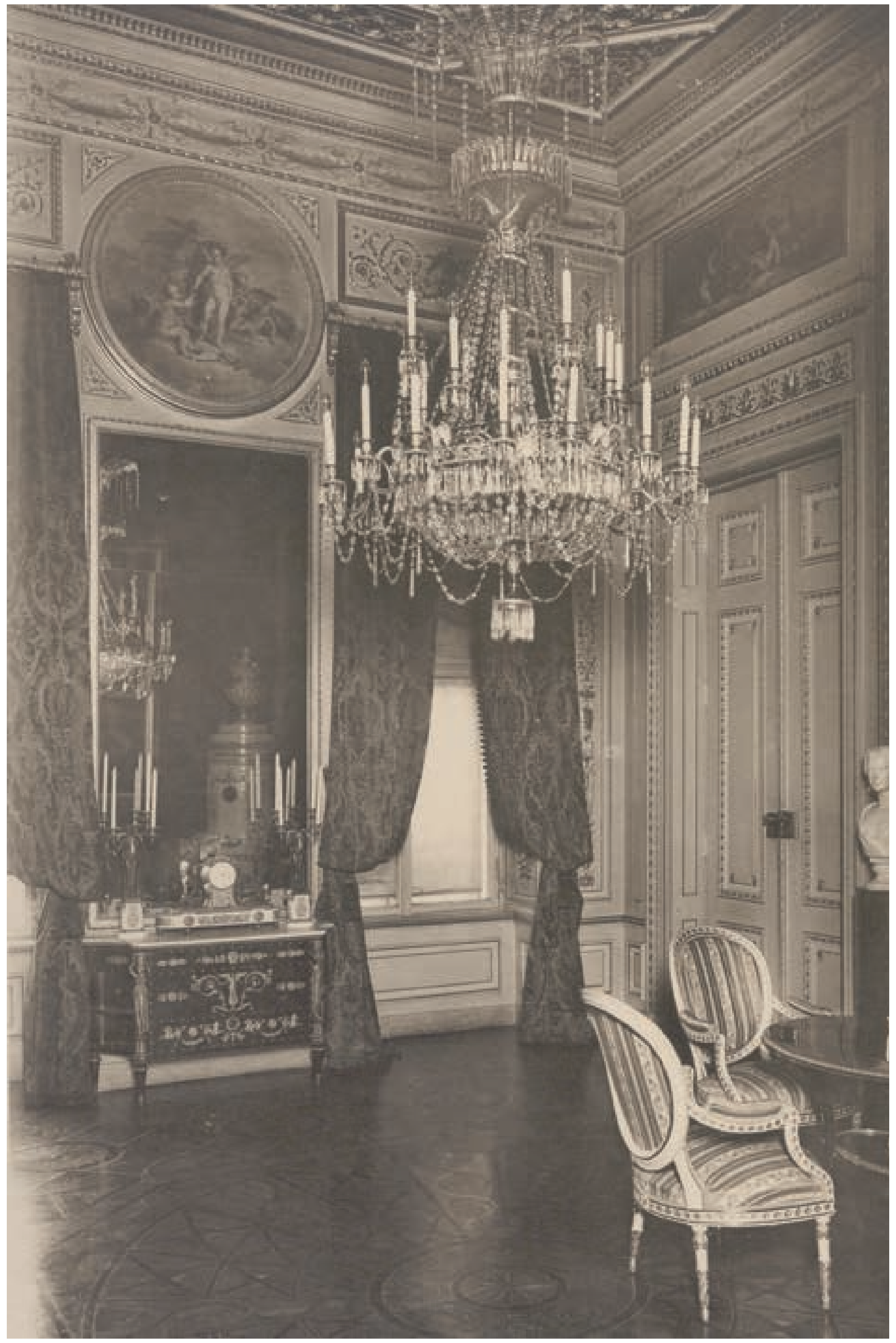


Fig. 4 The *Roter Salon*, Palais Erzherzog Friedrich (now the Albertina), Vienna, before 1919

The Habsburg provenance of the commode further supports an attribution to Schwerdfeger, as there is a strong possibility it was acquired by the Duke and Duchess of Saxe-Teschen. The Saxon prince Albert Casimir, son of King Augustus III of Poland, married Archduchess Maria-Christina, fifth child of Empress Maria-Theresa of Austria and elder sister of Marie-Antoinette, in 1766, and was granted the Imperial title of Duke of Saxe-Teschen. The couple were well traveled and cosmopolitan in outlook, serving as governors of Hungary and traveling to Italy in the 1770s, where they began their collection of works of art, particularly drawings and prints, which would become a lifelong passion.

In 1781 the couple were named Governors of the Austrian Netherlands (the present day Kingdom of Belgium), with their seat in Brussels, where they had a palace constructed outside the city in Schoonenberg, now called Laeken, after designs by Charles de Wailly between 1782 and 1784. The palace was furnished in the most up-to-date neoclassical taste using suppliers from Brussels, Paris and Vienna. They visited their sister Marie-Antoinette in Paris in August 1786, where they received gifts of furniture and Gobelins tapestries, and also visited the *marchand mercier* Daguerre, who is likely to have provided furnishings for their Brussels interiors. An important set of drawings and watercolours of furniture, mounted porcelain vases and other objects, now in the Metropolitan Museum, is believed to have been a sort of of sales prospectus sent by Daguerre to the Duke and Duchess.

The advance of the French Revolutionary armies on Brussels compelled the couple to return to Vienna in 1793, where they were given a 1744 palace adjacent to the Hofburg, later enlarged by architect Louis Montoyer. Maria-Christina died prematurely in 1798, and the grief-stricken Albert devoted the remainder of his life to enriching his impressive collection of graphic art. After his death the palace and its contents passed to Albert's nephew and adopted son Archduke Charles, then to his son Archduke Albrecht, then to Albrecht's nephew Archduke Friedrich, who until 1919 inhabited the palace, where the commode is seen in a pre-World War I photograph of the *Roter Salon* [Fig. 4]. After the war, the collection of prints and drawings was nationalised by the new Austrian Republic, and the palace was converted to a museum, renamed the Albertina. Archduke Friedrich retired to his property in Ungarisch-Altenburg (now Mosonmagyaróvár) in Northwest Hungary, but was allowed to to retain the furniture from his former Vienna residence, much of which was sold at auction in 1933. Today the Red Salon forms part of the Habsburg State Rooms in the Albertina.

128

PETER IVANOVICH KOTOV

Volodymyrivka 1889 - 1953 Moscow

Cossack Bugler of His Imperial Majesty's Own Convoy

signed in Cyrillic lower right
oil on canvas
58¼ by 28½ in.; 148 by 72.4 cm

$ 50,000-70,000

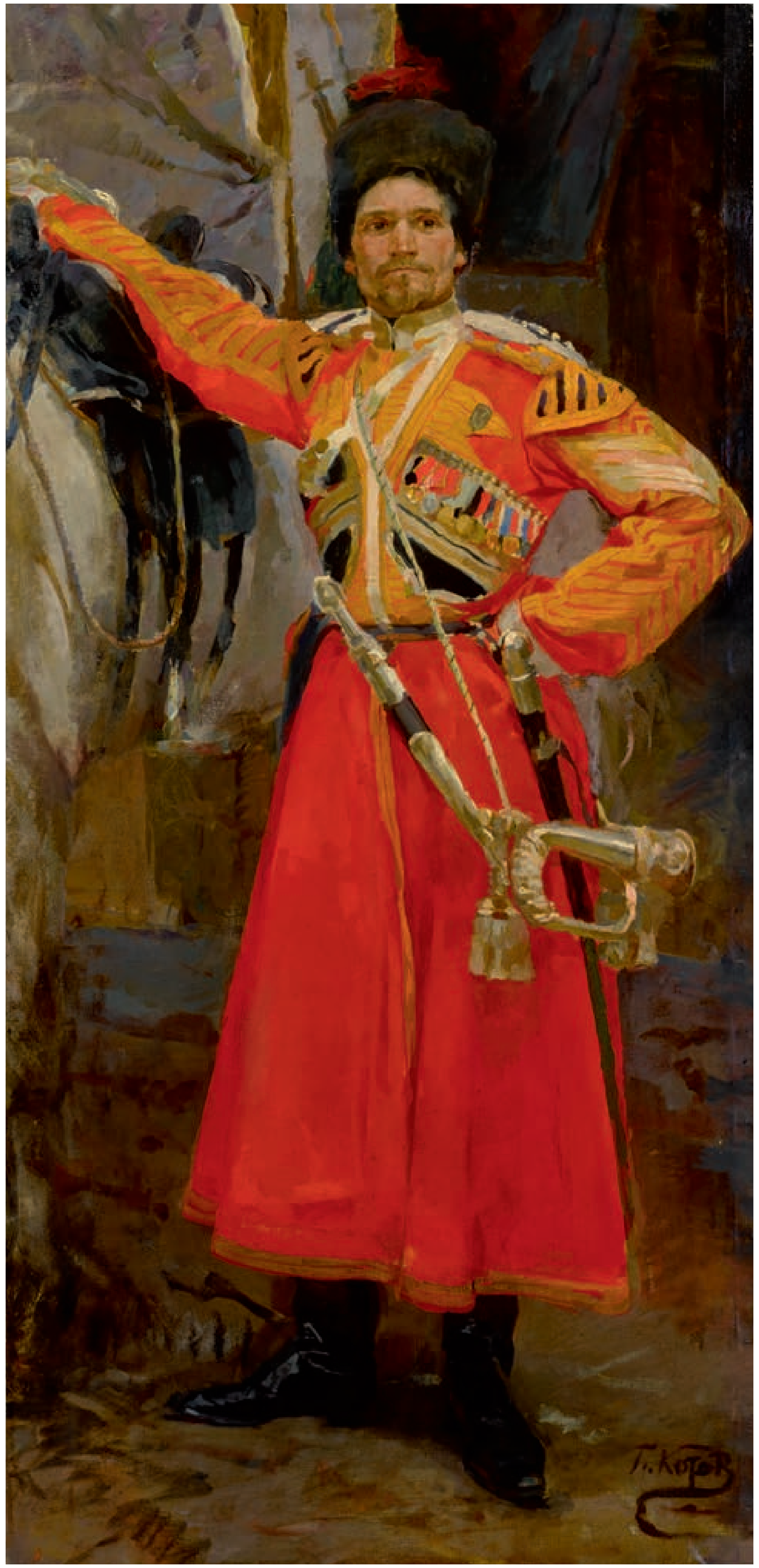
PROVENANCE

Private Collection, Massachusetts
By whom sold, New York, Sotheby's, 21 April 2005, lot 184
There acquired

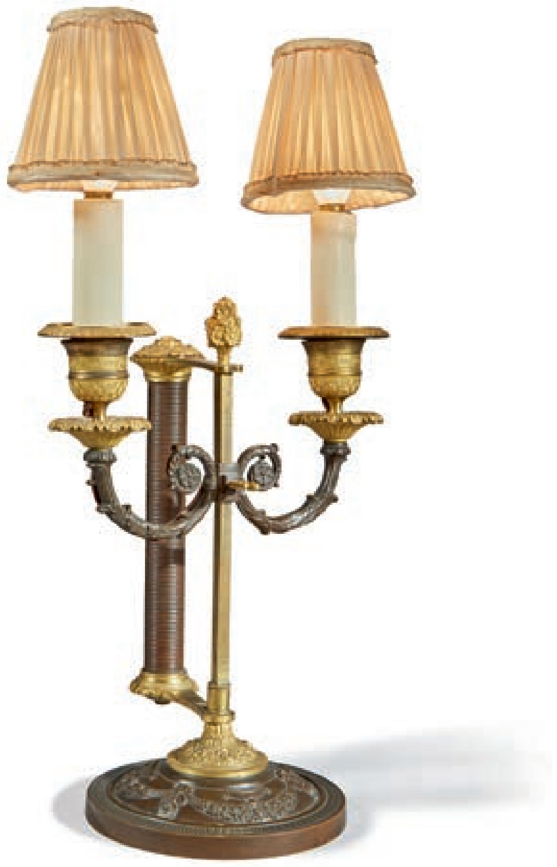
Born in the picturesque village of Vladimirovka on the Volga River in Astrakhan province and hailing from a family of icon painters, Pyotr Ivanovich Kotov always dreamt of being a painter. At the age of 14, Kotov entered the Kazan Art School where, amongst others, he was taught drawing and painting by the master portraitist Nikolai Fechin. After graduating in 1909 and with a letter of recommendation, Kotov was accepted at the Imperial Academy of Arts in St Petersburg. There, the artist enrolled in the studio classes of the military painter Franz Roubaud.

At the start of the Great War in 1914, a group of students from the Academy's battle-scene-painting class were granted a four month leave in order to paint what they witnessed first-hand on the battlefield. Kotov was one of them. During this formative trip, the young artist depicted the Western and Caucasian Fronts as well as the Black Sea Fleet. Kotov drew studies in his notebook and later worked them up into large and colorful canvases. It is possible that this was the process he used to execute the present lot, which depicts a Cossack Bugler of His Imperial Majesty's Own Convoy, a special and prestigious unit within the Imperial Russian Guard charged with the protection of the Tsar and his family. The core of the Convoy was composed of Terek and Kuban Cossack troops, in addition to Circassians, Turkmens, Georgians, Tatars and other peoples of the vast Russian Empire. The Convoy participated in most military campaigns of the nineteenth century as well as the Great War. Tsar Nicholas II and his son the Tsarevich Alexei can be seen in Cossack uniform alongside his daughters Olga, Tatiana, Maria and Anastasia.

Tsar Nicholas II with the Tsarevich Alexei in Cossack uniform alongside his daughters Olga, Tatiana Maria and Anastasia



128



129

□ 129 SOLD WITHOUT RESERVE

A CHARLES X STYLE GILT AND PATINATED BRONZE TWIN LIGHT CANDELABRA, LATE 19TH CENTURY

now mounted as a lamp
height excluding fitments 8½ in.; width 7 in.; 21.5 cm; 18 cm

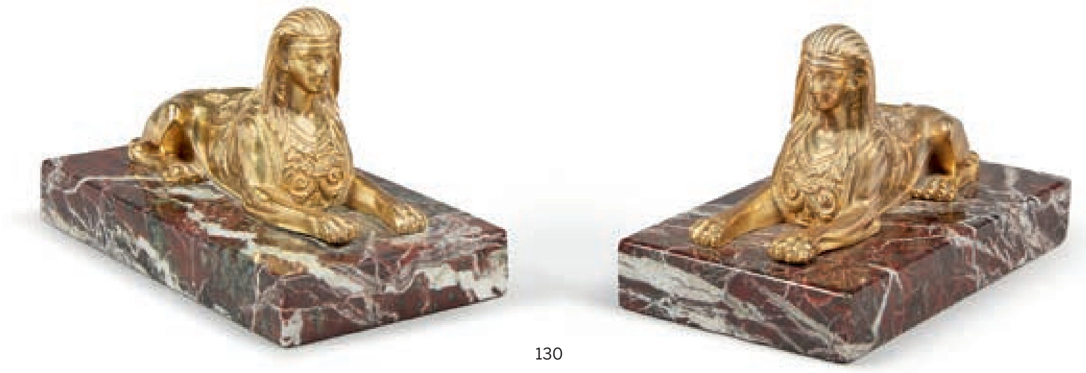
$ 500-800

□ 130 SOLD WITHOUT RESERVE

A PAIR OF EMPIRE GILT BRONZE SPHINXES, 19TH CENTURY

on later *Levanto Rosso* marble rectangular bases
height: 3 in.; width 5½ in.; depth 3 in.; 7.5 cm; 3.5 cm; 7.5 cm

$ 800-1,200



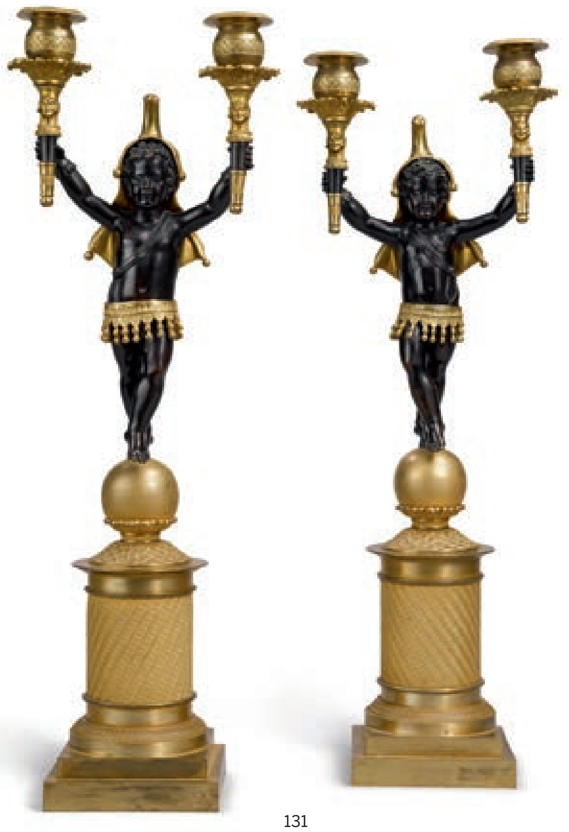
130

131

A PAIR OF EMPIRE GILT AND PATINATED-BRONZE TWO-LIGHT CANDELABRA, CIRCA 1810

height 21 in.; width 7 in.; 53.5 cm; width 18 cm

$ 5,000-8,000



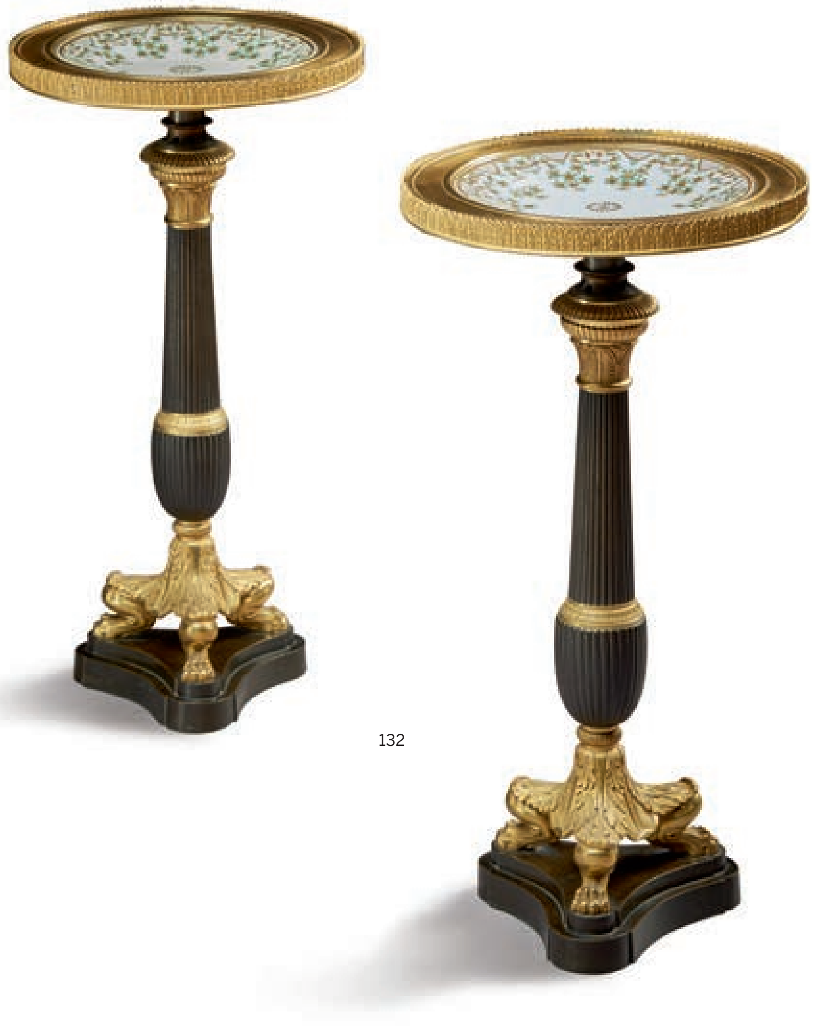
131

□ 132 SOLD WITHOUT RESERVE

A PAIR OF EMPIRE STYLE ORMOLU, PATINATED-BRONZE AND PORCELAIN SMALL GUÉRIDONS

formed from the columns of bronze and ormolu Empire candelabra with tripod, animalistic legs and concave-sided triangular bases, the tops with ormolu rims chiseled with palmettes; containing early 19th-century Spode plates
height 20¾ in.; width 11 in.; 53 cm; 28 cm

$ 3,000-5,000



132

133

A PAIR OF EMPIRE STYLE GILT BRONZE-MOUNTED MAHOGANY DESK CHAIRS, LAST QUARTER 19TH CENTURY

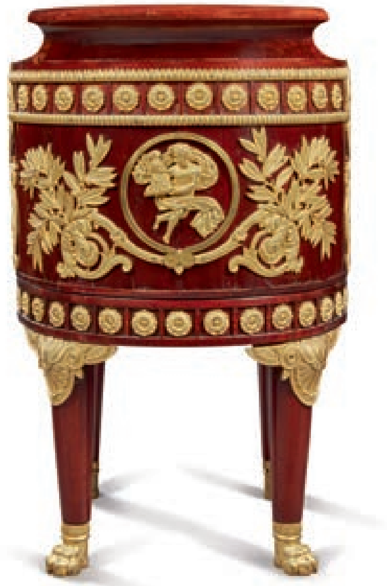
height 31 in.; width 23 in.; depth 22 in.; 78.7 cm; 58.4 cm; 55.8 cm

PROVENANCE

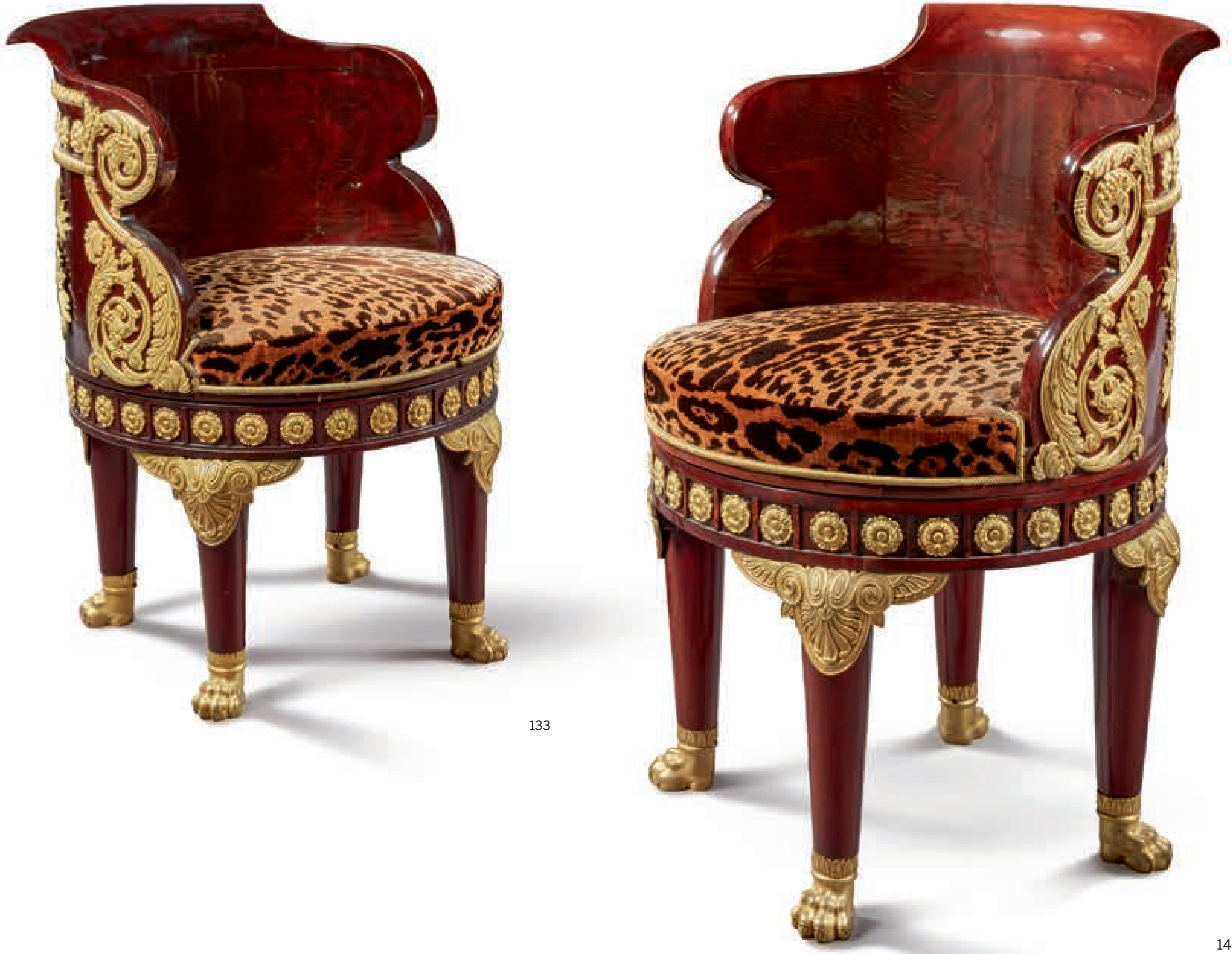
J. Stewart Barney (1868-1925), New York, acquired in Paris in the late 1880s or 1890s; thence by descent
Christie's New York, 23 May 1995, lot 148

A *fauteuil de bureau* of the same model was in the collection of René Fribourg, sold Sotheby's London, 17-18 October 1963, lot 691, and another example was in the collections of the Baron de Redé and Baron Guy de Rothschild, sold Sotheby's Monaco, 25-26 May 1975, lot 260.

$ 8,000-12,000



(ALTERNATE VIEW)



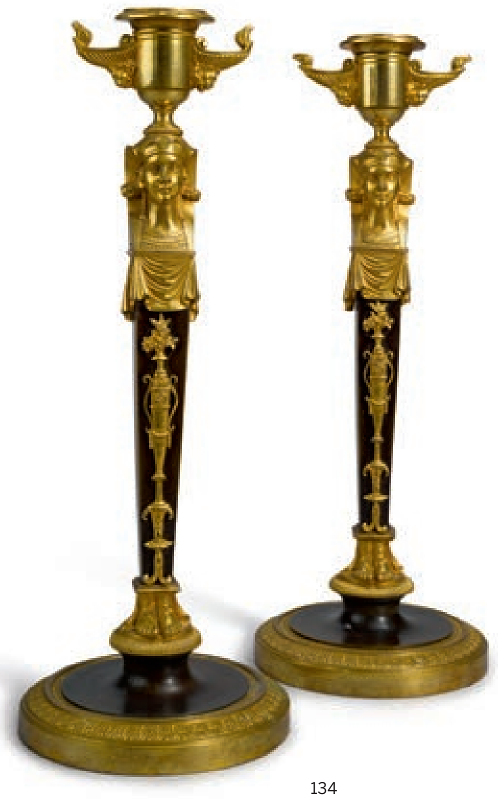
133

□ 134 SOLD WITHOUT RESERVE

A PAIR OF EMPIRE GILT AND PATINATED-BRONZE CANDLESTICKS, CIRCA 1810

height 11 in.; 28 cm

$ 2,000-3,000



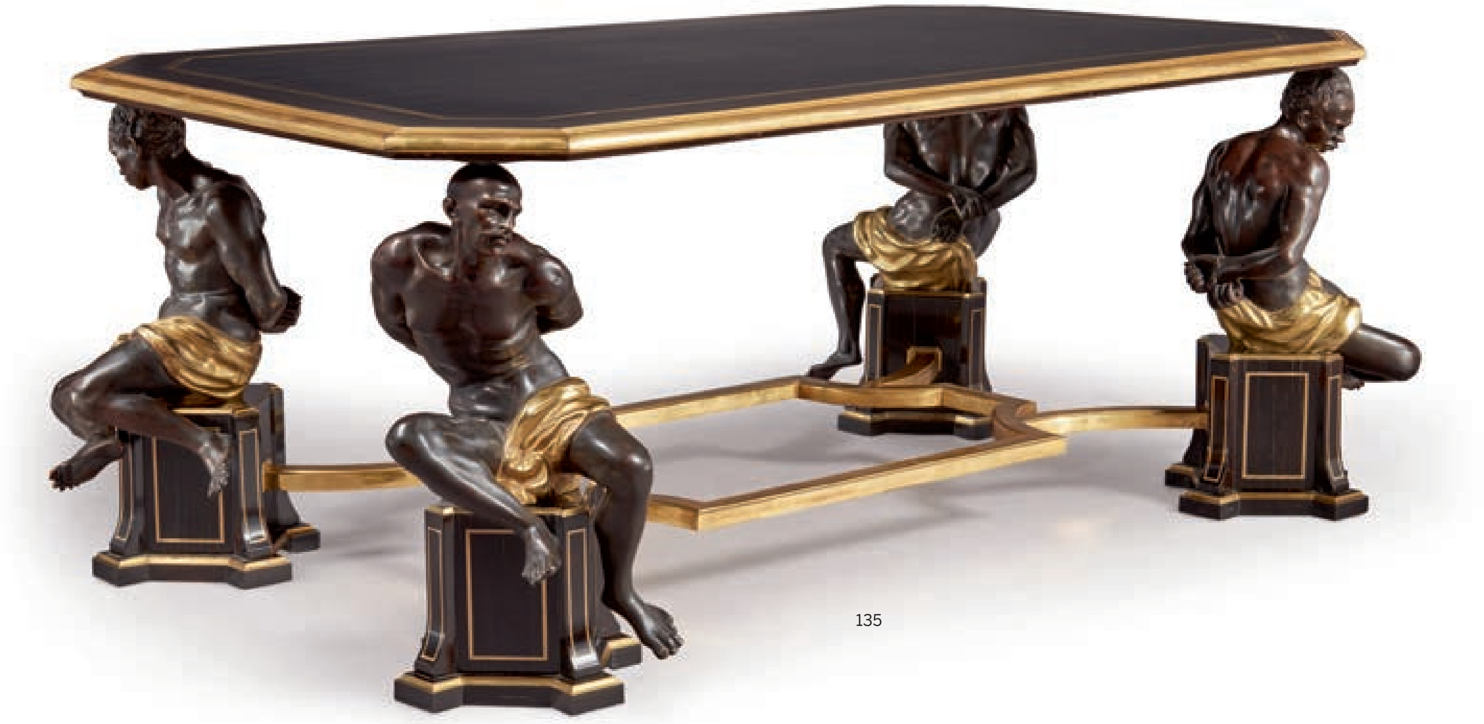
134

□ 135 SOLD WITHOUT RESERVE

A BRASS-INLAID EBONY AND GILT AND PATINATED BRONZE LOW TABLE WITH FIGURAL SUPPORTS AFTER PIETRO TACCA, 20TH CENTURY

height 19 in.; width 48 in.; depth 28 in.; 48 cm; 122 cm; 71 cm

$ 2,500-3,500



135

136

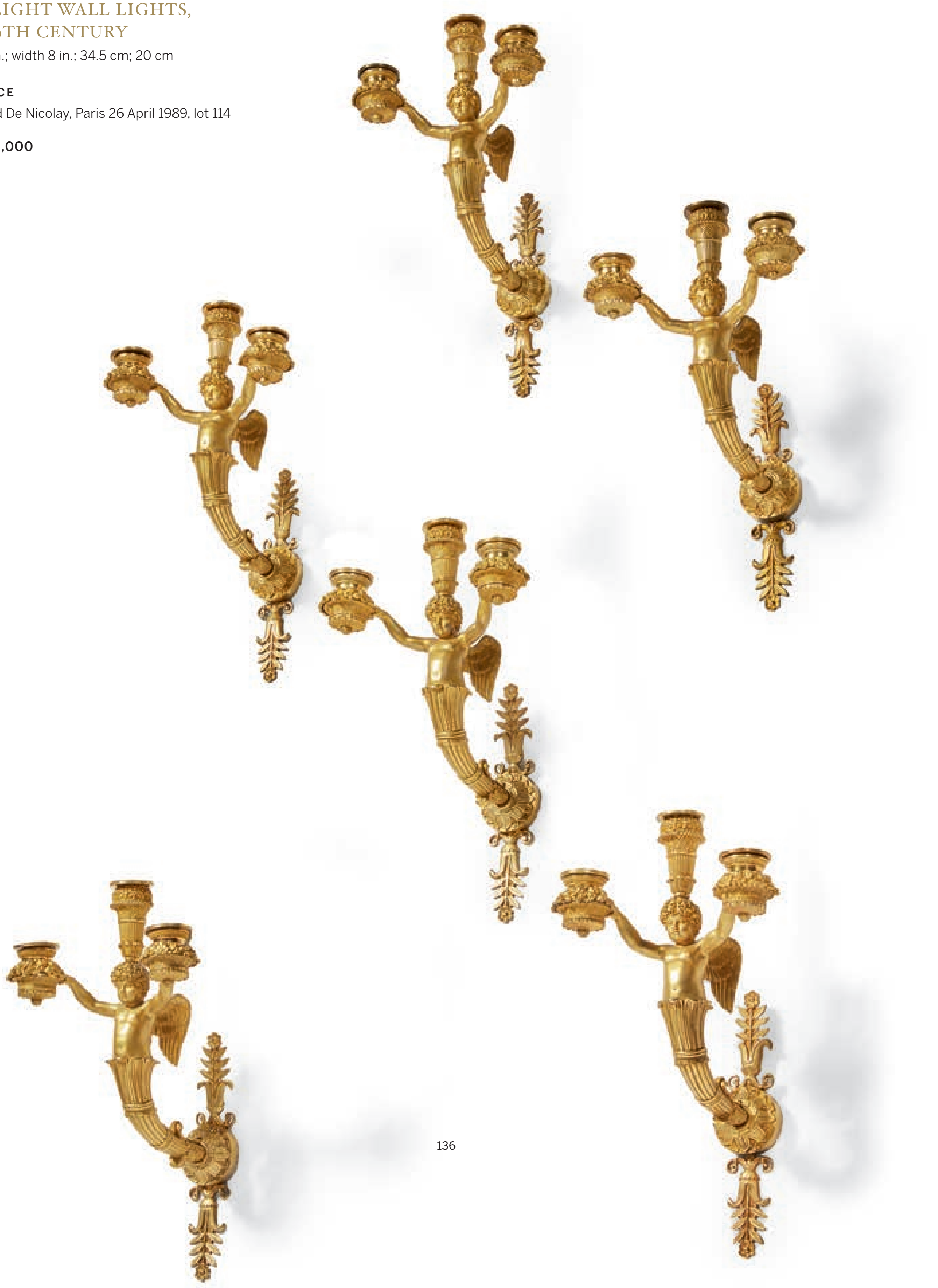
A SET OF SIX EMPIRE GILT BRONZE THREE-LIGHT WALL LIGHTS, EARLY 19TH CENTURY

height 13½ in.; width 8 in.; 34.5 cm; 20 cm

PROVENANCE

Couturier and De Nicolay, Paris 26 April 1989, lot 114

$ 12,000-18,000



136

137

PIERRE CARRIER-BELLEUSE

Paris 1851-1932

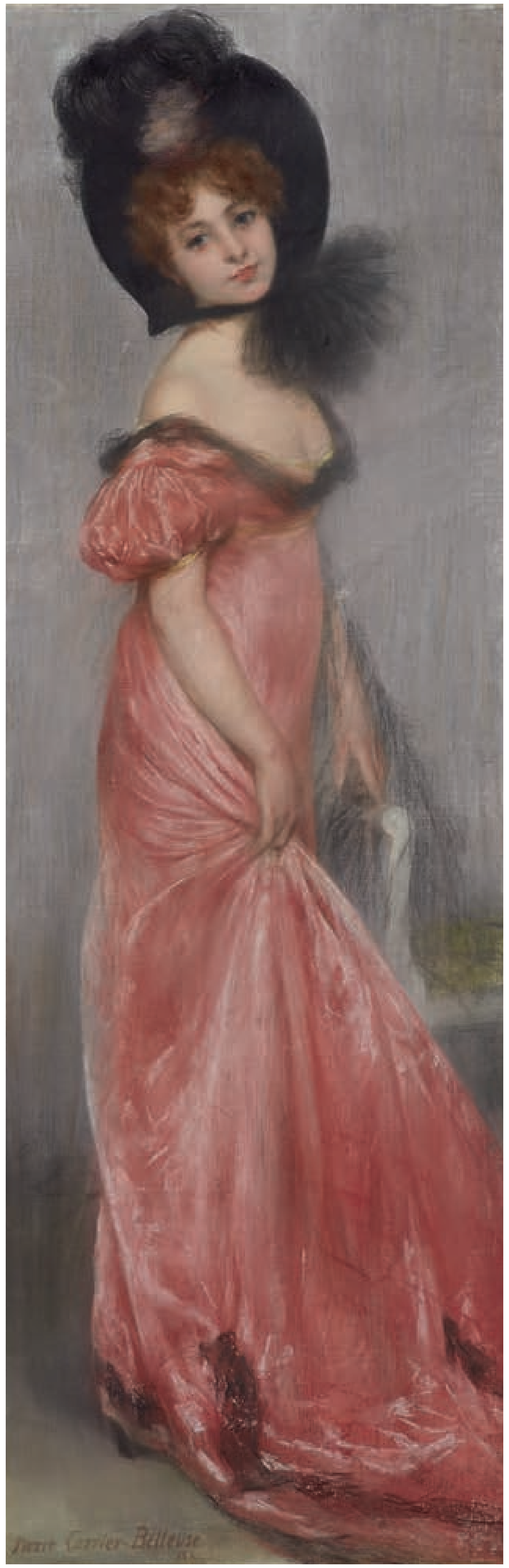
A Young Woman in Pink Dress

signed lower left: *Pierre Carrier-Belleuse*.
pastel on canvas
63½ by 21 in.; 161.2 by 53.3 cm

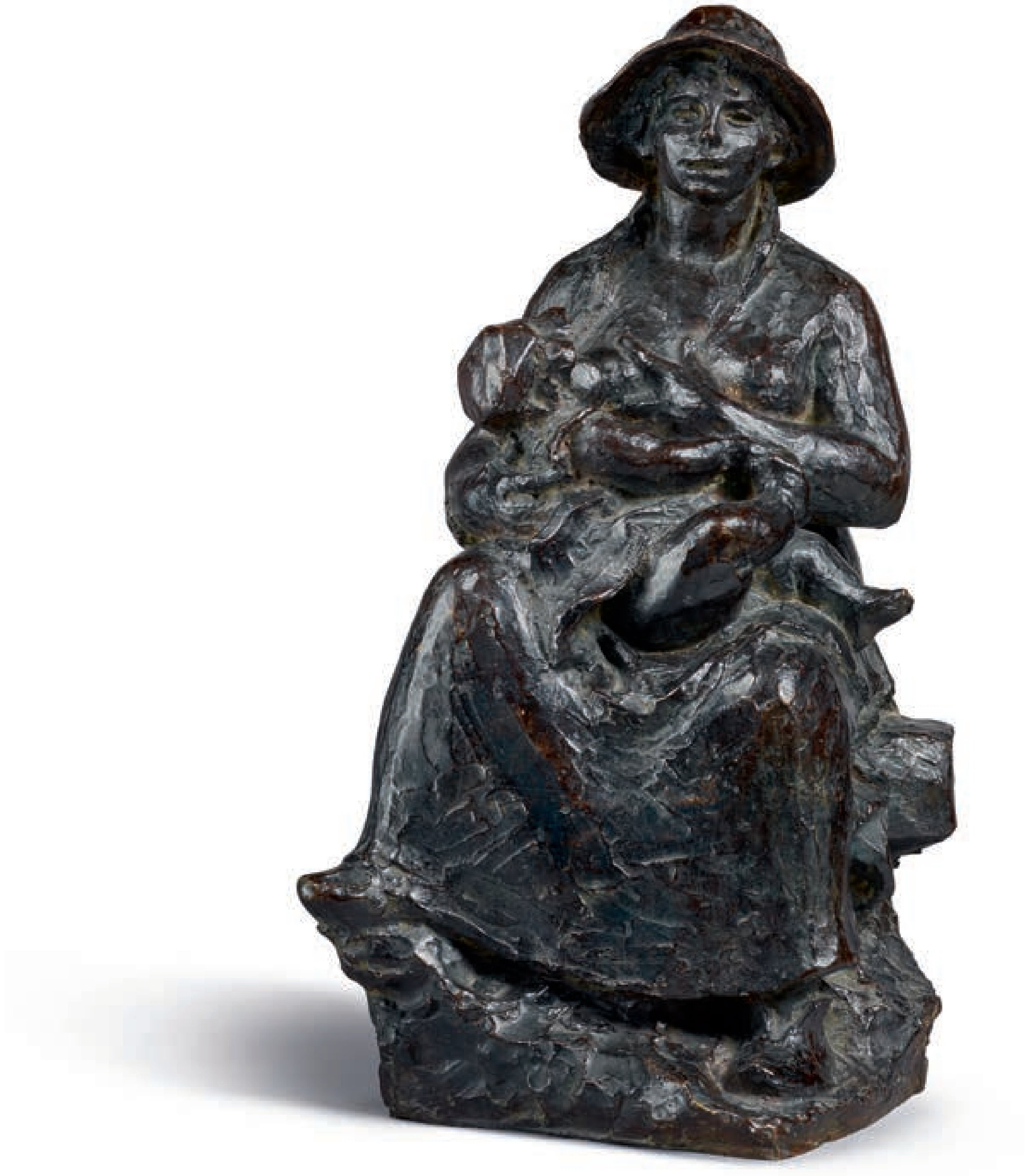
PROVENANCE

Anonymous sale, New York, Sotheby's, 20 April 2005, lot 217
There acquired

$ 25,000-35,000



137



138

138

ATTRIBUTED TO PIERRE-AUGUSTE RENOIR & RICHARD GUINO

Maternité

inscribed *Renoir*, numbered *D* and stamped with the foundry mark *C. Valsuani Cire Perdue*
bronze
height: 21⅛ in.; 53.7 cm

LITERATURE

P. Haesaerts, *Renoir Sculptor*, New York 1947, no. 17, reproduction of the plaster version pl. XXXII
Renoir (exhibition catalogue), Tate Gallery, London 1953, no. 48, reproduction of another cast pl. XIIb
A. Dumas & J. Collins, *Renoir's Women*, London & New York 2005, n.n., color reproduction of another cast p. 61

$ 5,000-7,000

139

ARISTIDE MAILLOL

Banyuls-sur-Mer 1861 - 1944 Perignan

Nu debout, se coiffant

inscribed with the artist's monogram and with the foundry mark *Alexis Rudier. Fondeur. Paris.* and numbered *HC*
bronze
height: 14¾ in.; 37.5 cm
conceived in 1926 and cast by 1952 by the Alexis Rudier Foundry, Paris

The authenticity of this work has been confirmed by Olivier Lorquin.

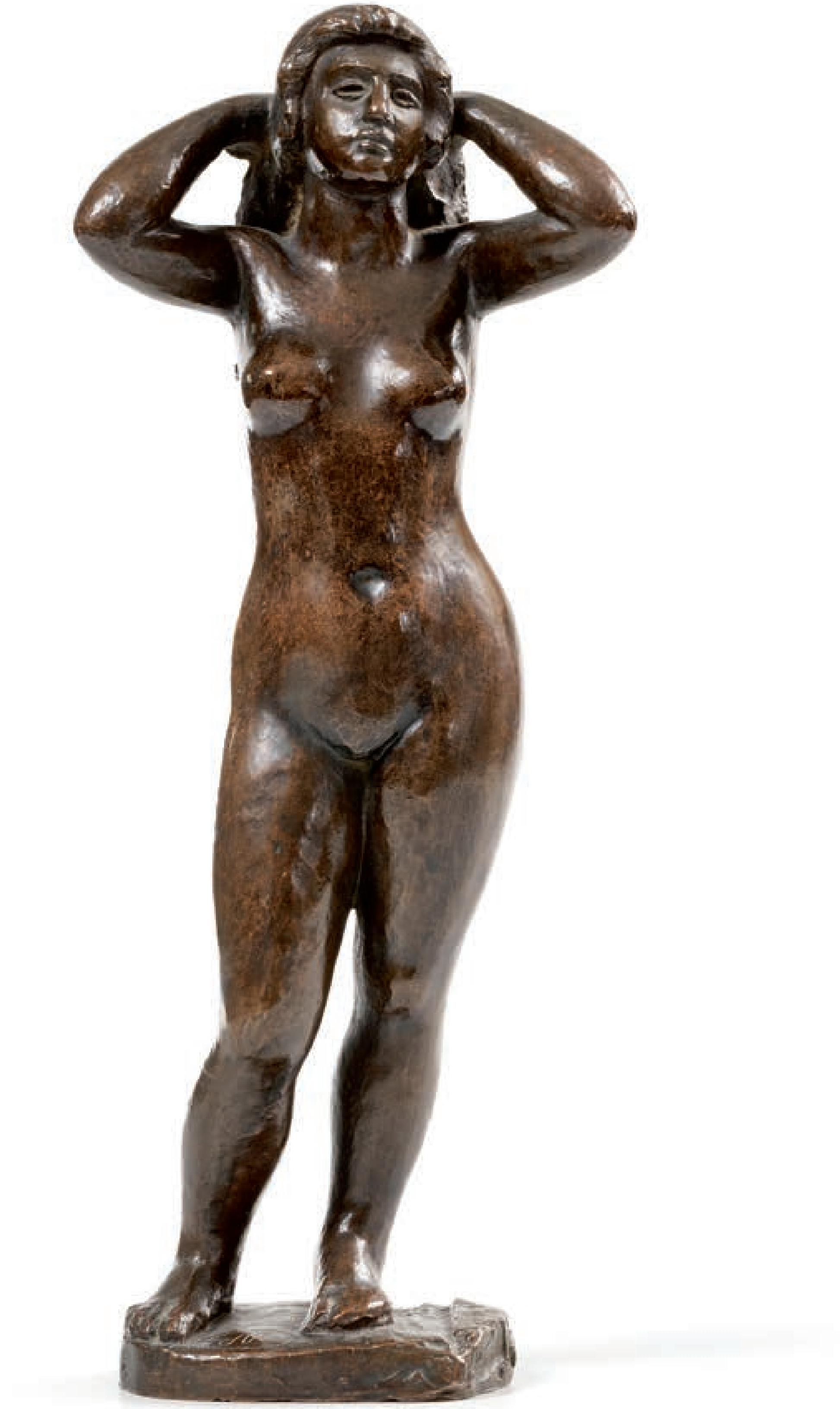
PROVENANCE

The Artist's studio
From whom acquired by Donald & Jean Stralem, New York
By whose estate sold, New York, Sotheby's, 8 May 1995, lot 22
There acquired

LITERATURE

Aristide Maillol: 1861-1944 (exhibition catalogue), Albright Art Gallery, Buffalo 1945, reproduction of another cast p. 88
W. George, *Maillol*, Paris 1971, reproduction of another cast p. 98
Aristide Maillol: 1861-1944 (exhibition catalogue), Solomon R. Guggenheim Museum, New York 1975, no. 101, reproduction of another cast p. 92

$ 40,000-60,000



139

140

EDGAR DEGAS

Paris 1834 - 1917 Paris

Danse espagnole

stamped *Degas* and with the foundry mark *A.A. Hébrard Cire Perdue* and numbered *20/F*
bronze
height: 16¼ in.; 41.3 cm
conceived *circa* 1885 and cast in bronze after 1919 in an edition of 20 numbered *A* to *T* plus 2 casts reserved for the Degas heirs marked *HER.D* and *HER* by the A.A. Hébrard Foundry, Paris

$ 150,000-250,000

PROVENANCE

Galerie Beyeler, Basel, by 1953
Galerie Georges Moos, Paris
From whom acquired by M. Knoedler & Co., New York, 1955
From whom acquired by Mrs. Allen Manus, Ontario, May 1956
Private Collection, New Jersey
Richard L. Feigen & Co., New York
From whom acquired by Robert Carmel, New York, 1985
By whose estate sold, New York, Christie's, 13 November 1996, lot 28
There acquired

EXHIBITED

Paris, Galerie A.A. Hébrard, *Exposition des sculptures de Degas*, 1921, no. 16
New York, The Grolier Club, *Prints, Drawings and Bronzes by Degas*, 1922, no. 73
Basel, Galerie Beyeler, *Tableaux français*, 1953, no. 33, reproduced in the catalogue

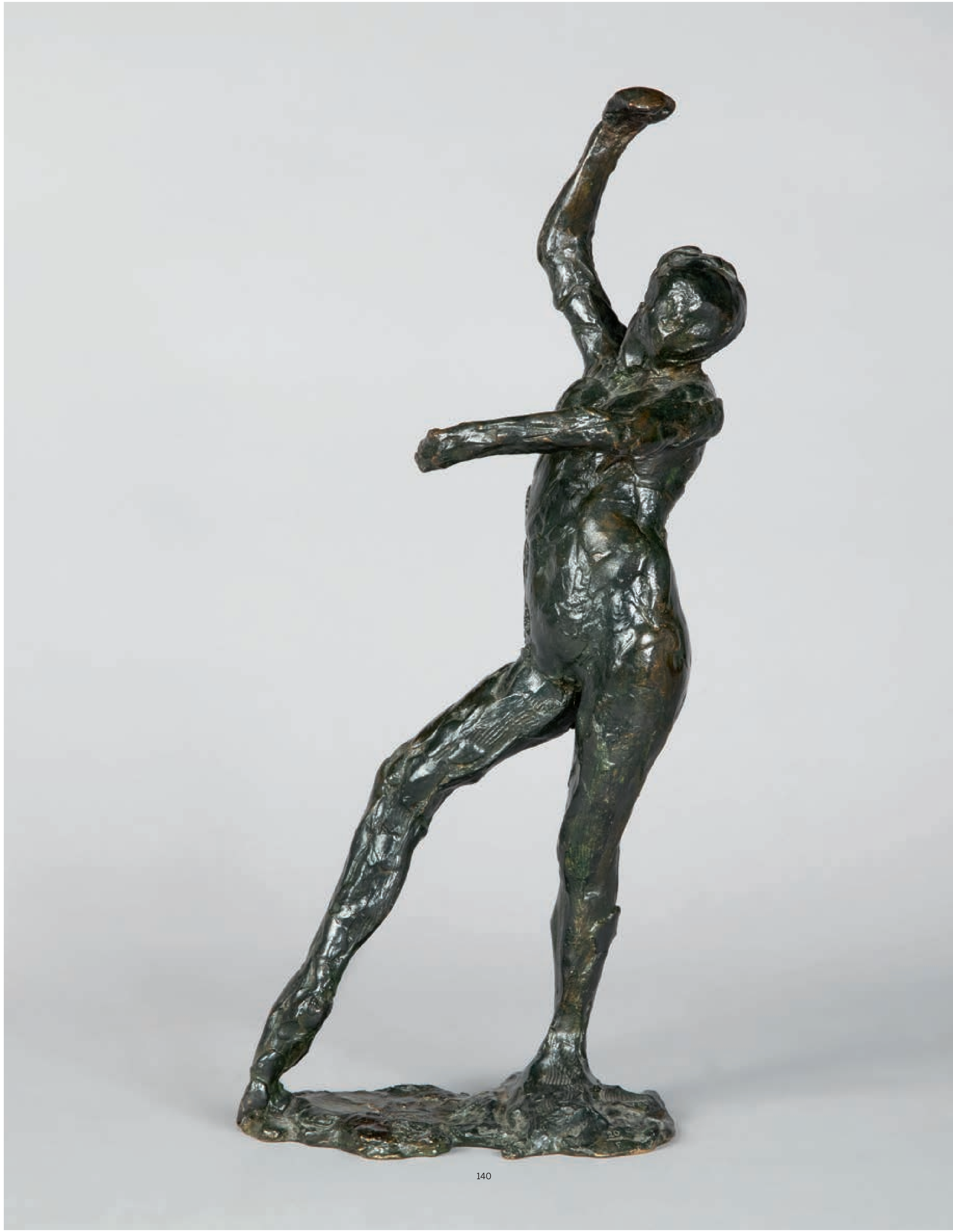
LITERATURE

J. Rewald, *Degas, Works in Sculpture, A Complete Catalogue*, New York 1944, p. 27, no. LXVI, reproduction of another cast p. 130
L. Browse, *Degas Dancers*, London 1949, no. 154, reproduction of another cast n.p.
J. Rewald & L. Von Matt, *Degas Sculpture, The Complete Works*, Zurich 1956, no. LXVI, reproduction of another cast pl. 51
P. Cabanne, *Edgar Degas*, Paris 1959, reproduction of another cast p. 61
F. Russoli & F. Minervino, *L'opera completa di Degas*, Milan 1970, no. S16, reproduction of another cast p. 141
C.W. Millard, *The Sculpture of Edgar Degas*, Princeton 1976, no. 69, reproduction of another cast n.p.
J. & M. Guillaud, *Degas, Form and Space*, Paris 1984, no. 180, reproduction of another cast n.p.
R. Gordon & A. Forge, *Degas*, New York 1988, reproduction of another cast p. 209
J. Rewald, *Degas's Complete Sculpture, Catalogue raisonné*, San Francisco 1990, no. LXVI, reproduction of the wax version p. 170 & of another cast p. 171
A. Pingeot, *Degas Sculptures*, Paris 1991, no. 16, reproduction of another cast p. 160
S. Campbell, "Degas, The Sculptures, A Catalogue Raisonné," in *Apollo*, vol. CXLII, no. 402, August 1995, no. 20, reproduction of another cast p. 20
J.S. Czestochowski & A. Pingeot, *Degas Sculptures, Catalogue raisonné of the Bronzes*, Memphis 2002, no. 20, reproduction of another cast in color pp. 160-61
S. Campbell, R. Kendall, D. Barbour & S. Sturman, *Degas in the Norton Simon Museum*, vol. II, Pasadena 2009, no. 51, reproduction of another cast in pp. 298-99
S. Lindsay, D. Barbour & S. Sturman, *Edgar Degas Sculpture*, Washington, D.C. 2010, reproduction of the wax version p. 369

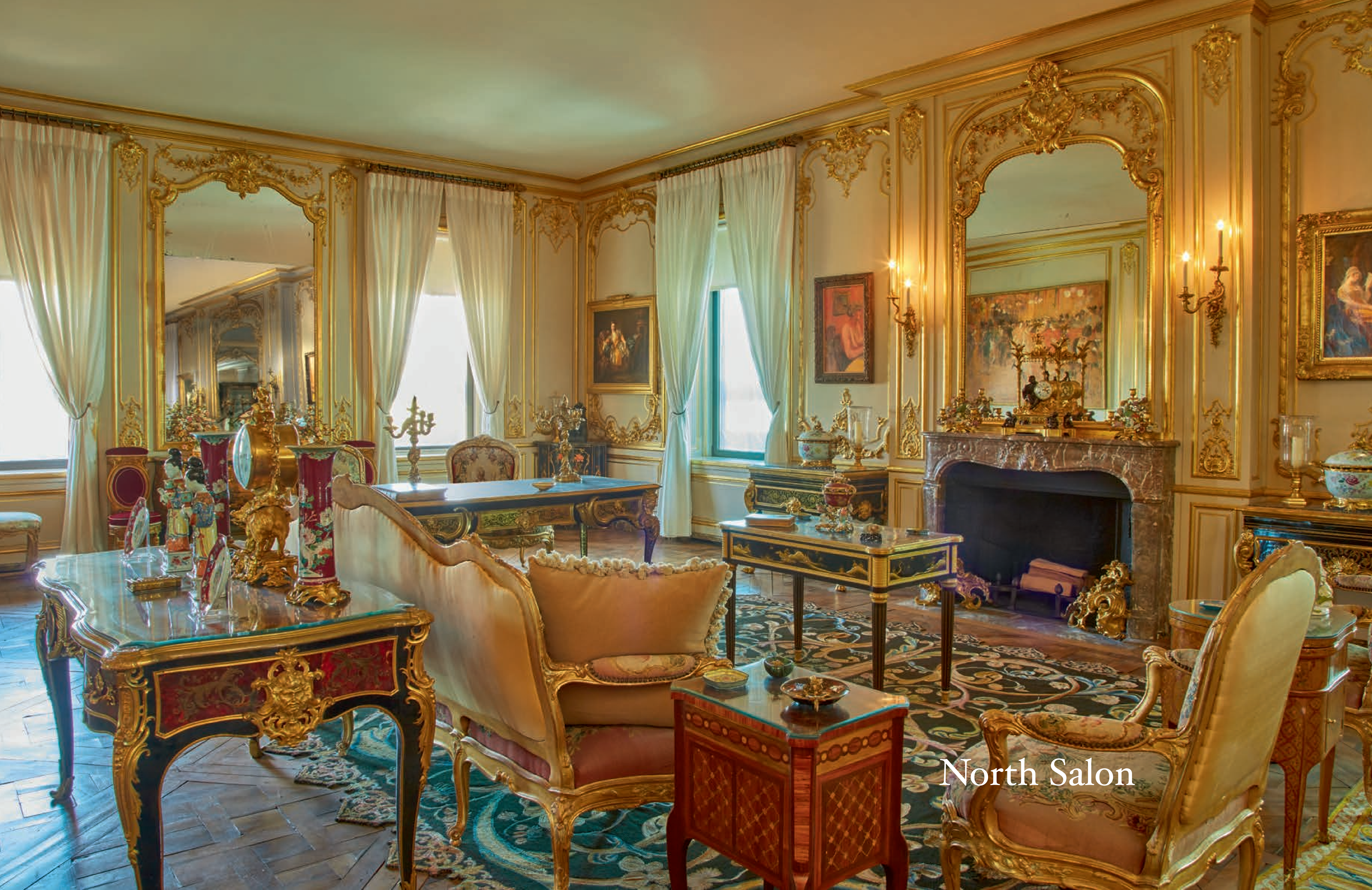
The fervent exploration of movement is a defining feature of the oeuvre of Edgar Degas, and nowhere is his exceptional aptitude for representing the human form in motion more evident than in his sculptures. John Rewald wrote: "It was in his passionate search for movement that all the statuettes of dancers doing arabesques, bowing, rubbing their knees, putting their stockings on, etc., and of women arranging their hair, stretching, rubbing their neck and so on were created. All these women are caught in poses which represent one single instant, in an arrested movement which is pregnant with the movement just completed and the one about to follow. To use Baudelaire's words, Degas 'loved the human body as a material harmony, as a beautiful architecture with the addition of movement'"(J. Rewald, *op. cit.*, 1990, p. 23).

Discussing the pose of the dancer in the present work, Suzanne Glover Lindsay wrote: "This figure's 'Spanish' pose is not easily identified with dance movements or poses in the Spanish repertory. It suggests a hybrid of French ballet and Spanish dance, with a Spanish 'feel.' The arm position resembles forms in both dance types, but the complex posture departs from the ones of classical dance... The open thumbs and curled fingers evoked by the well-articulated, fragmentary hands suggest they hold castanets... By Degas' time, both dance types had been evolving for decades, especially in Paris, where he probably saw Spanish dance before traveling to Spain in 1889. His views of the latter probably derived from French adaptations, often inspired by Spanish troupes that began touring Europe in the 1830s to great applause, motivating European classical dancers and choreographers to appropriate elements" (S. Lindsay in S. Lindsay, D. Barbour & S. Sturman, *op. cit.*, pp. 159-160).

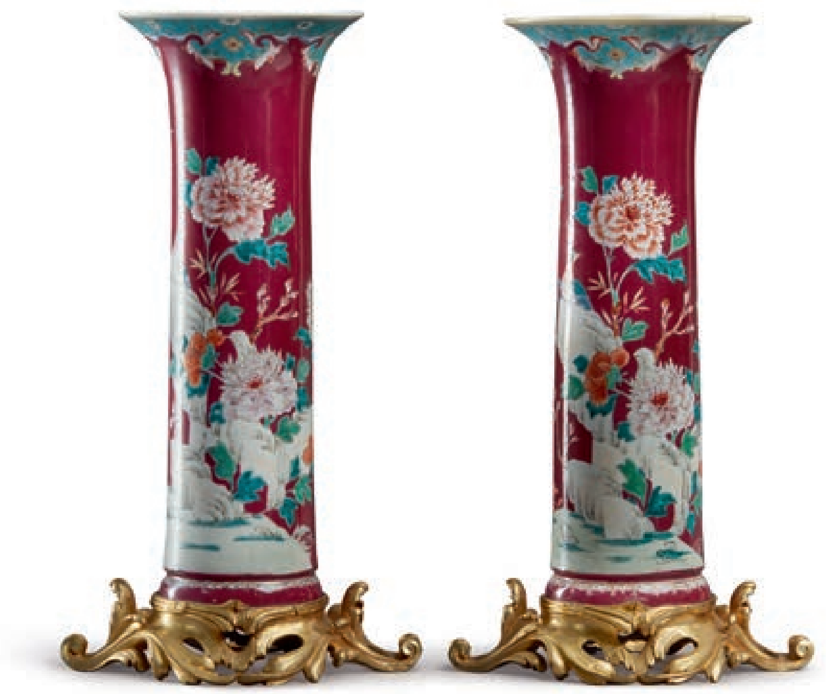
The original wax model of *Danse espagnole* is in the National Gallery of Art, Washington, D.C.; a number of bronze casts are in international museums, including the Metropolitan Museum of Art in New York, Tate Gallery in London, Musée d'Orsay in Paris, The Art Institute of Chicago, Detroit Institute of Arts in Detroit, Ny Carlsberg Glyptotek in Copenhagen and National Gallery in Oslo.



140



North Salon



141

□ 141 SOLD WITHOUT RESERVE

A PAIR OF LOUIS XV STYLE GILT BRONZE-MOUNTED CHINESE FAMILLE-ROSE RUBY-GROUND VASES, THE PORCELAIN 18TH CENTURY, THE RUBY GROUND LATER ADDED

height 16 in.; width of base 9 in.; 40.5 cm; 23 cm

PROVENANCE

Frank Partridge & Sons, Ltd., New York, 1973
The Collection of Lord Astor, Cliveden, Buckinghamshire

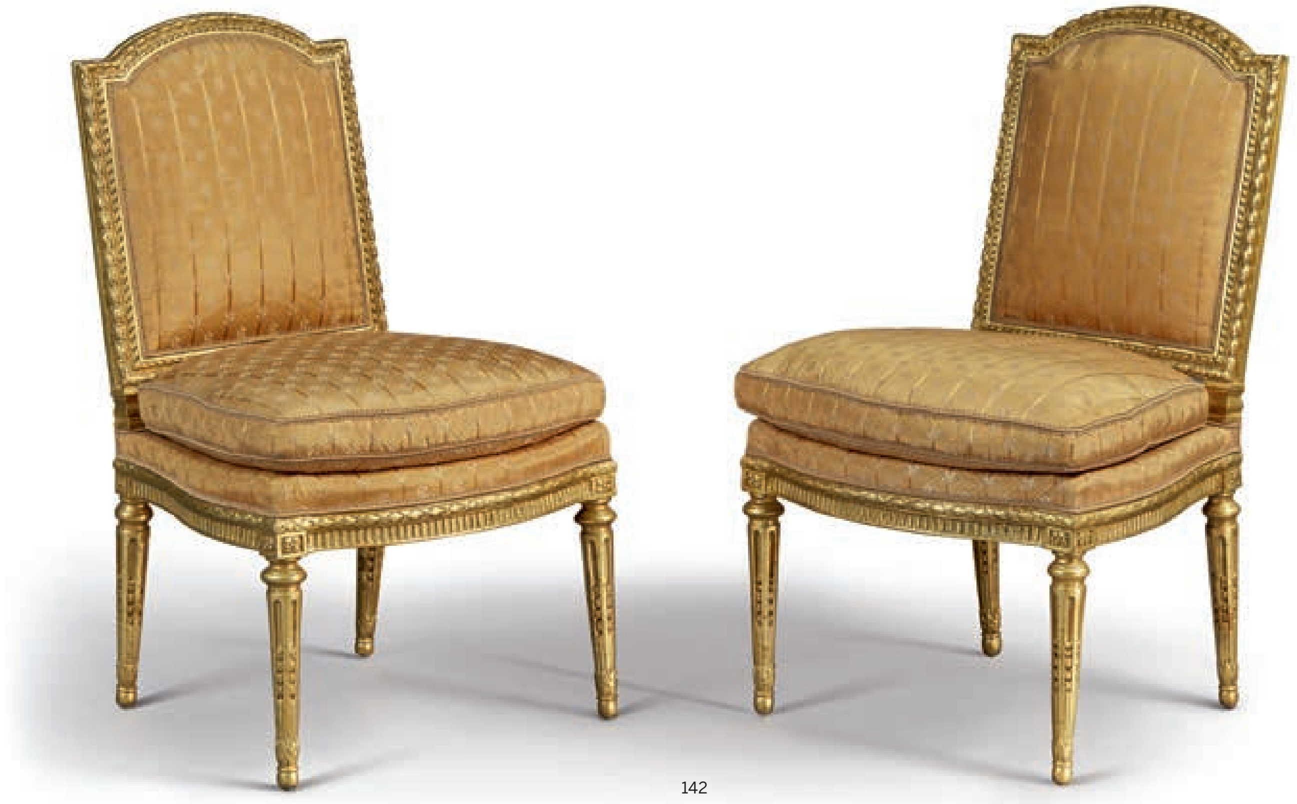
$ 2,000-3,000

142

A PAIR OF LOUIS XVI CARVED GILTWOOD CHAISES À LA REINE BY POTHIER, CIRCA 1775

one stamped *I.POTHIER*; the other stamped with a customs mark
Jean-Jacques Pothier, *maître* in 1750
height 37 in.; width 21 in.; depth 23 in.; 94 cm; 53.5 cm; 58.5 cm

$ 4,000-6,000



142

□ 143 SOLD WITHOUT RESERVE

A LOUIS XV GILT BRONZE, FRENCH PORCELAIN AND LACQUER CHAMBER CANDLESTICK, MID-18TH CENTURY, THE THUMBPIECE LATER

height 2½ in.; width 8 in.; 6.5 cm; 20 cm

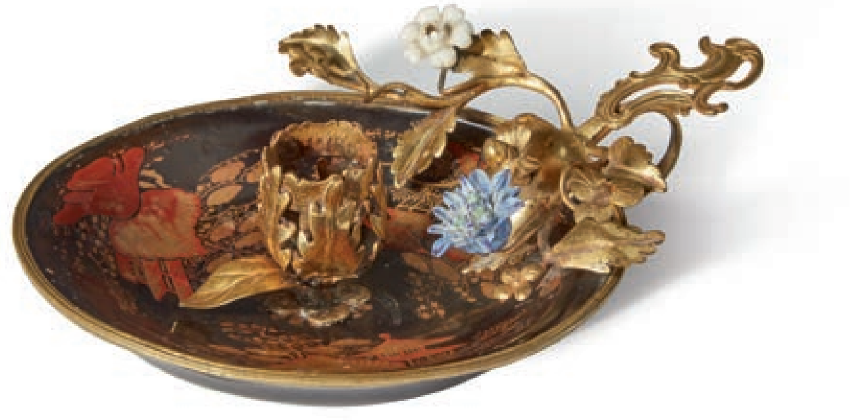
$ 800-1,200

144

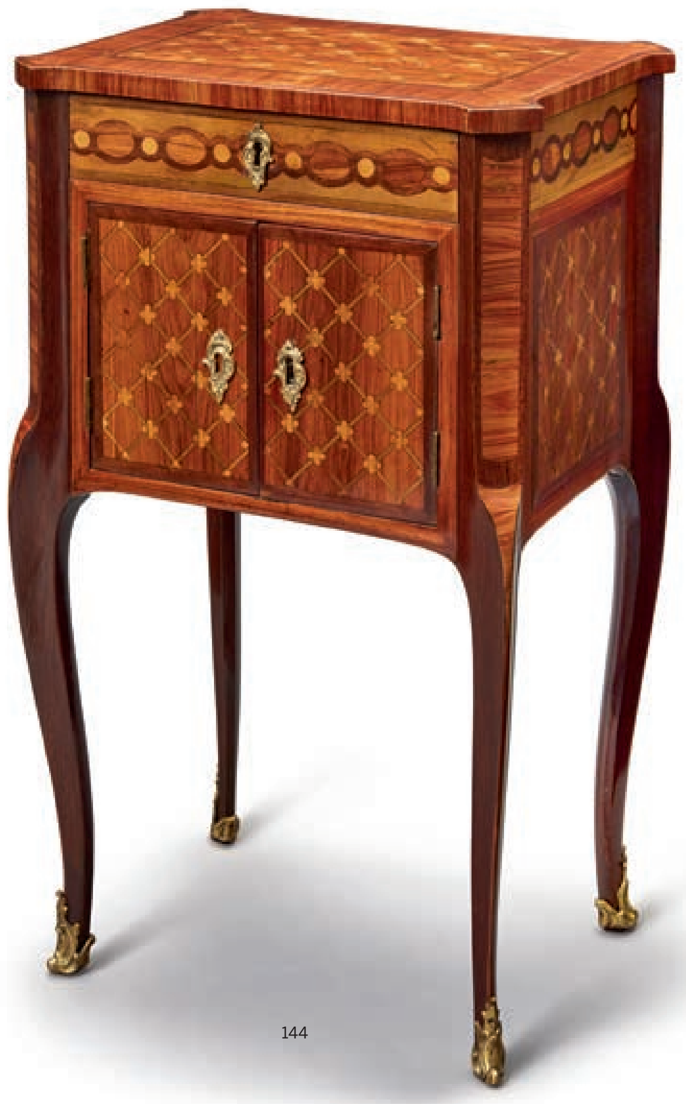
A LOUIS XV/XVI TRANSITIONAL KINGWOOD AMARANTH AND TULIPWOOD PARQUETRY TABLE EN CHIFFONNIÈRE BY BOUDIN, CIRCA 1765

stamped *L.BOUDIN*
Léonard Boudin (1735-1807), *maître* in 1761
height 28¾ in.; width 17¼ in.; 73 cm; 44 cm

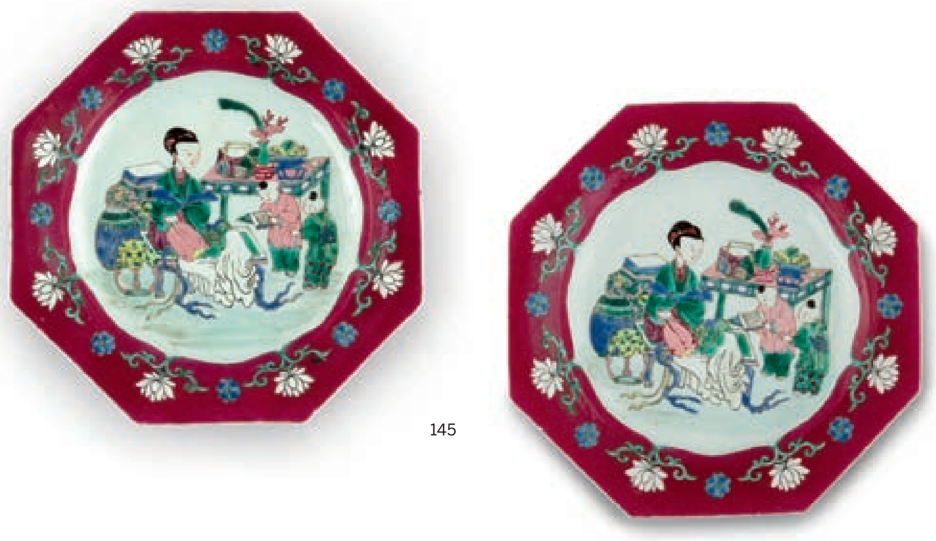
◉ **$ 6,000-10,000**



143



144



145

145

A PAIR OF CHINESE FAMILLE-ROSE RUBY-GROUND OCTAGONAL PLATES, QING DYNASTY, YONGZHENG PERIOD, CIRCA 1730

each painted in the center with a lady and two boys before a table laden with auspicious objects, within a ruby-ground border reserved with white lotus and small blue flowerheads
width 7¾ in.; 19.7 cm

An identically decorated pair of plates, bearing inventory numbers for the Collection of Augustus the Strong, Japanese Palace, Dresden, was sold at Sotheby's London, 20 March 1979, lot 152.

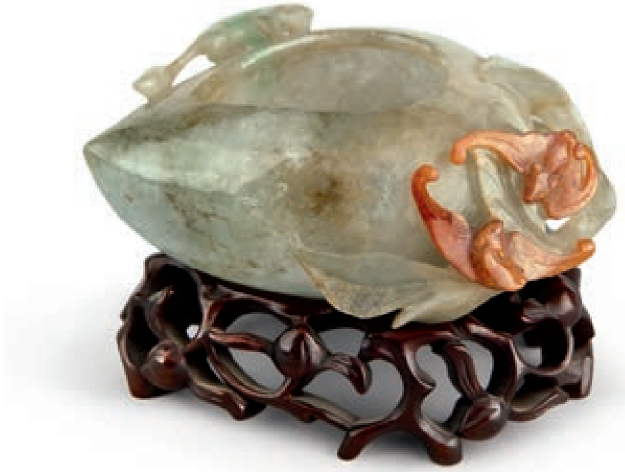
$ 4,000-6,000

□ 146 SOLD WITHOUT RESERVE

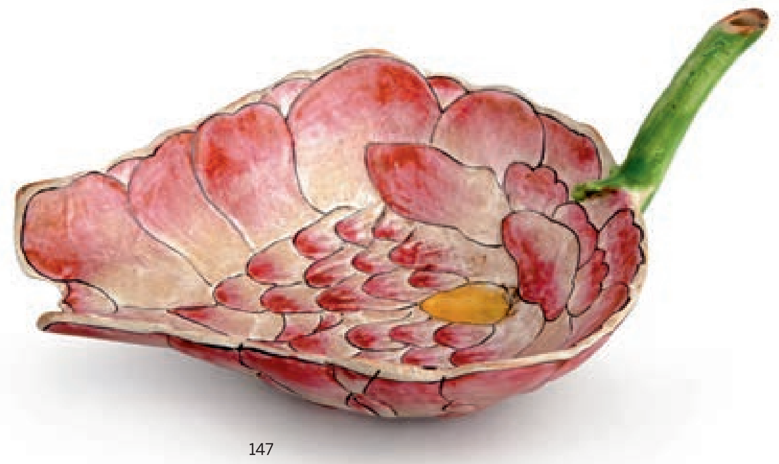
A CHINESE CELADON AND RUSSET JADEITE 'PEACH AND BAT' BRUSH WASHER, QING DYNASTY, 19TH CENTURY

in the form of a peach laid on its side, the well-hollowed interior rimmed by a teardrop-shaped mouth, a tree shrew in high relief clambering toward the opening, at the opposite end an openwork stem issuing curling leaves carved in the round and supporting a pair of bats, the stone an icy celadon transmuting to amber at the bats, wood stand. *2 pieces*.
length 3⅞ in.; 9.9 cm

$ 1,000-1,500



146



147

□ 147 SOLD WITHOUT RESERVE

A CHINESE FAMILLE-ROSE 'LOTUS' WATER DROPPER, 20TH CENTURY

modeled as a teardrop-shaped shallow dish with rounded sides rising to a scalloped edge and painted all-over with variegated pink lotus petals, the petals parting at the pointed tip of the dropper to allow for pouring, a green stem-form handle rising at the opposite end and inscribed along the reverse with an apocryphal dated Guangxu mark
length 7 in.; 17.8 cm

$ 500-700

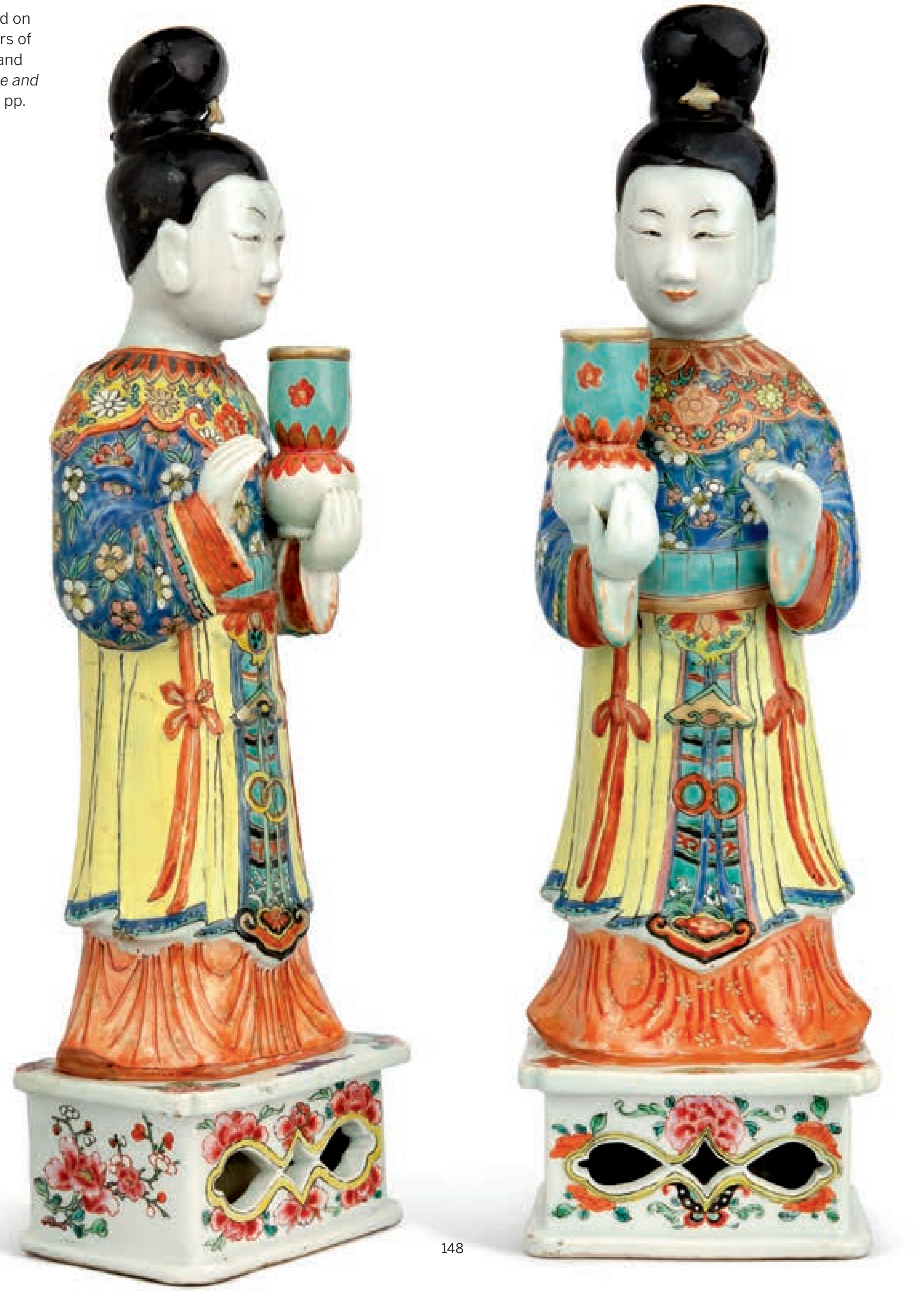
148

A PAIR OF CHINESE EXPORT FAMILLE-ROSE LARGE CANDLESTICK FIGURES OF COURT LADIES, QING DYNASTY, YONGZHENG / QIANLONG PERIOD, CIRCA 1735

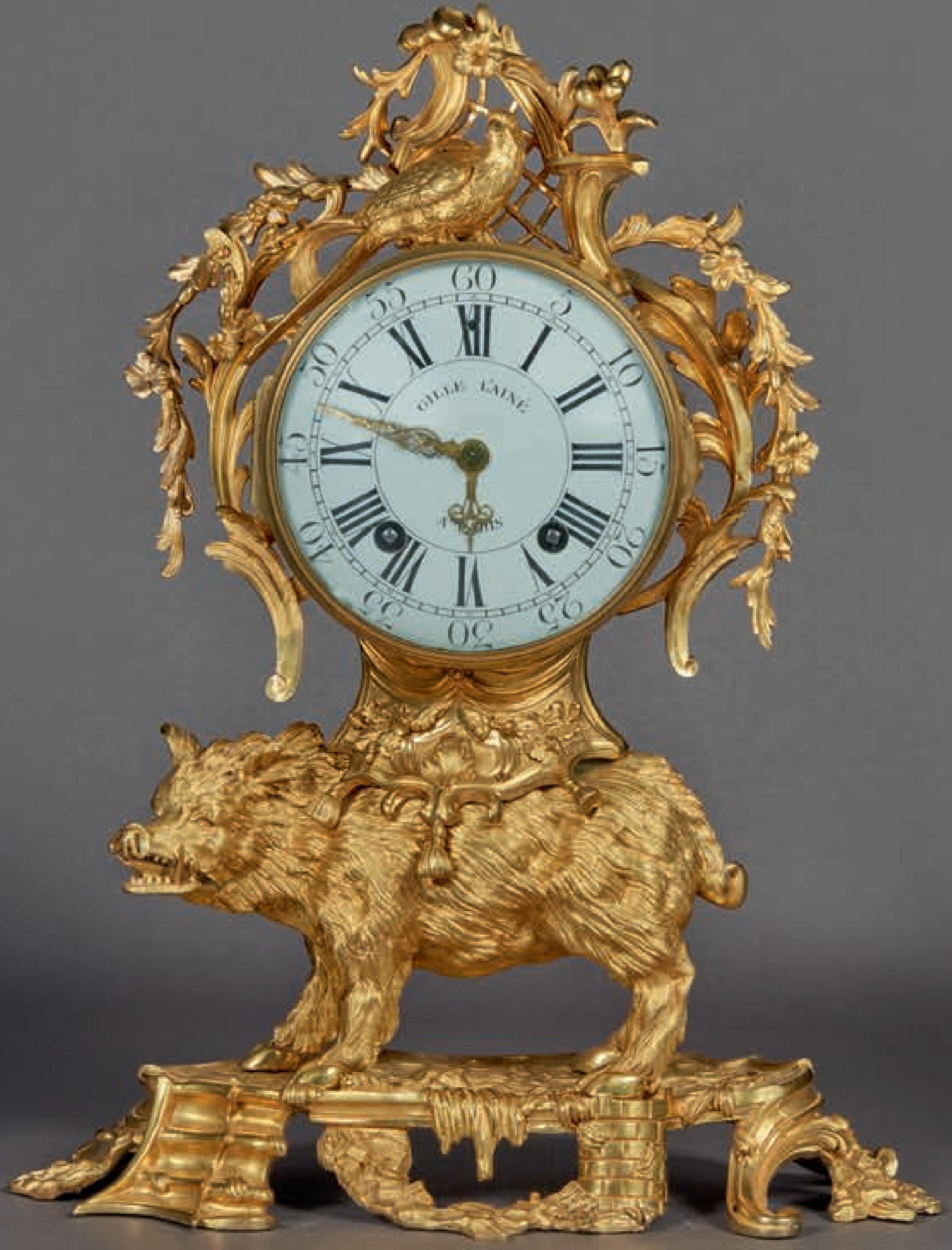
each modeled standing holding a vase-form candleholder, on a high pierced rectangular base, the robes boldly painted in blue and yellow with touches of pink and black, over an iron-red and gilt underskirt
height 14⅞ in.; 37.8 cm

A pair of figures of boys, of similar size and raised on similarly pierced bases and bearing candleholders of the same shape, is illustrated in Michael Cohen and William Motley, *Mandarin and Menagerie, Chinese and Japanese Export Ceramic Figures*, Reigate 2008, pp. 92-3, no. 4.7.

$ 8,000-12,000



148



149

149

A LOUIS XV GILT BRONZE MANTEL CLOCK, CIRCA 1750

in the form of a wild boar, the clock drum surmounted by a budgerigar; the enameled dial signed *GILLE L'AINE A PARIS*; anchor escapement with silk suspension, hour striking with horizontal hammer
height 22 ¼in.; width 18 in.; depth 7 ½in.; 56.5 cm; 45.7 cm; 19.1 cm

PROVENANCE

Pavillon Gabriel, Paris, 14 June 1977, lot 9
Partridge Fine Arts, London 2005

Non-invasive XRF testing of the base indicates an alloy composition consistent with bronzes produced in the 18th century.

The taste for exoticism in 18th-century French decorative arts was marked by an interest in the animal kingdom, and this was particularly manifest in the design for clock cases, which incorporated elephants, rhinoceroses, wild bulls and lions. Wild boar are less frequently encountered, although it was a subject that corresponded perfectly to the aristocratic pastime of hunting, a theme commonly depicted in the visual arts of the period.

A virtually identical clock with different birds on the cresting and a movement by Festeau was in the Roberto Polo collection, sold Sotheby's New York, 3 November 1989, lot 31, and an identical version to this model but with a patinated rather than gilt boar and movement by Sarton was sold Sotheby's Monaco, 25-26 June 1983, lot 85. Smaller casts of boar were used on musical clocks, including an example formerly in the Earls of Shelburne collection, sold Christie's London 9 December 2010, lot 256, and another very similar version illustrated in H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen: die Bronzearbeiten des Spätbarock und Klassizismus,* Munich 1986, Vol. I. p.123 fig.2.8.4.

Pierre François Gille, known as *Gille l'aîné* (c.1690-1765), *maître horloger* in 1746, was based in the Rue Saint-Martin and provided clockworks to *bronziers* such as Osmond and Jean-Joseph de Saint-Germain, and for tall case clocks supplied leading *ébénistes* including Latz, Foullet and Marchand. He notably worked for the services of King August II of Saxony, Count Brühl, and the Prince de Condé

$ 20,000-30,000

150

A LOUIS XV GILT BRONZE -MOUNTED EBONIZED WALNUT AND RED TORTOISESHELL AND BRASS PREMIERE PARTIE BOULLE MARQUETRY BUREAU PLAT BY LATZ, SIGNED AND DATED 1744, THE MARQUETRY SECOND QUARTER 19TH CENTURY, LIKELY REPLACING AN EARLIER SIMILAR DESIGN

the underside of the top inscribed in black paint *MDCCXLIV. LATZ.FECIT*, also with scoring marks and indistinct incised letters
Jean-Pierre Latz (c.1691-1754), *ébéniste privilégié du roi* before 1741
height 32 in.; width 61 in.; depth 31 ¼ in.; 81.5 cm; 155 cm.; 79.5 cm

⊙ **$ 50,000-80,000**

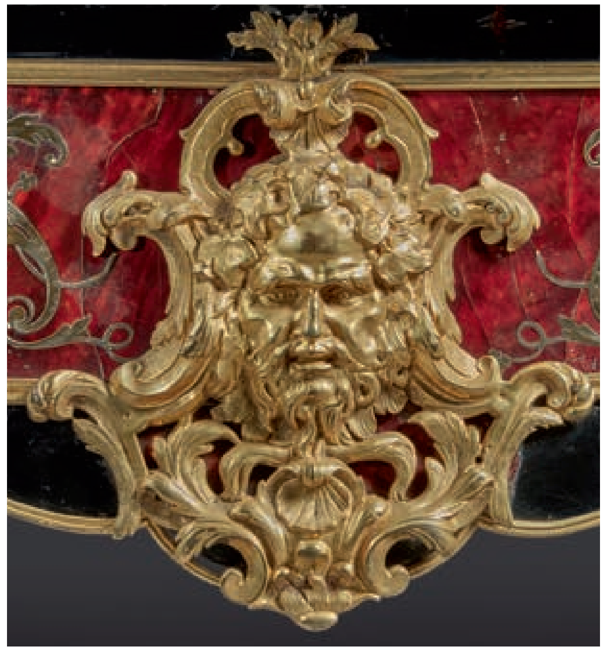
PROVENANCE

Collection of Lady Miller, Christie's London, 15 June 1923, lot 86
Ader Picard Tajan, Paris, 8 June 1990, lot 134

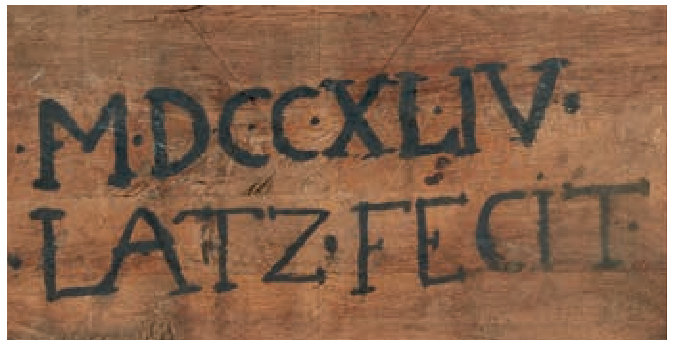
LITERATURE

H. Hawley, 'Jean-Pierre Latz, cabinet maker,' *Bulletin of the Cleveland Museum of Art*, September-October 1970, pp.203-257, ill.33
P. Hughes, *The Wallace Collection. Catalogue of Furniture*, Vol.II, Cambridge 1996, p.1050-1054.
P. Kjellberg, *Le mobilier français du XVIIIe siècle*, Paris 2002, illustrated p.534 fig.c
A. Pradère, *Les Ebénistes français de Louis XIV à la Révolution*, Paris 1989

Noninvasive XRF testing of the brass inlay and bronze mounts indicates the brass alloy is consistent with 19th century work and the bronze alloy consistent with 18th century manufacture.

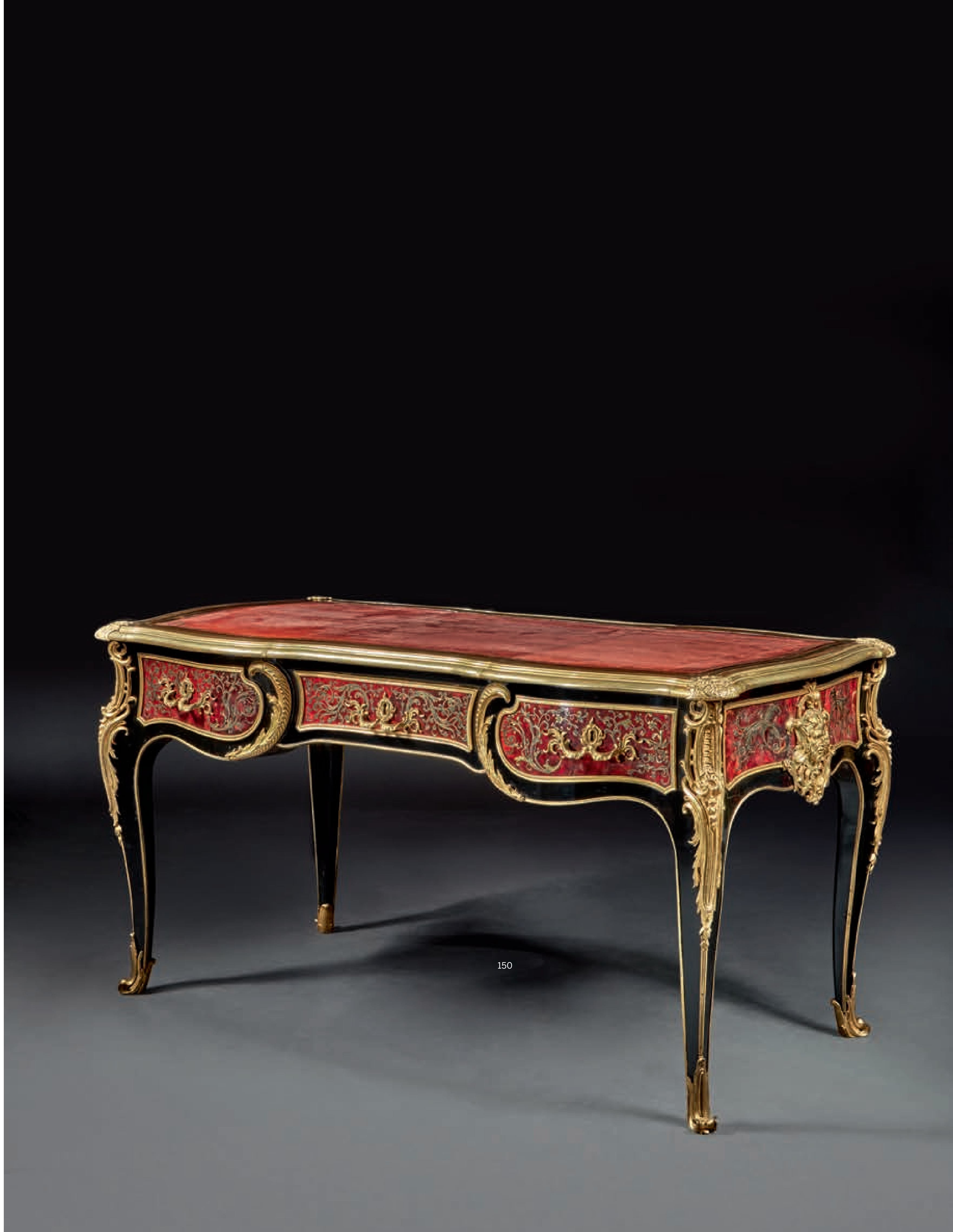


(DETAIL)



·M·DCCXLIV·
·LATZ·FECIT

Fig. 1 Signature



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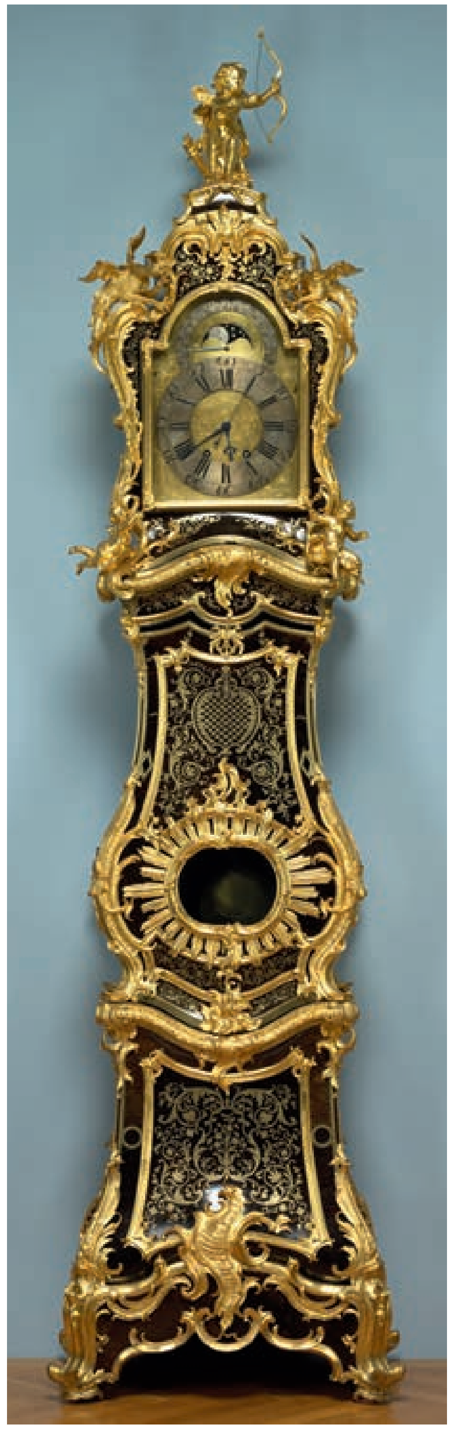


Fig. 2 Boulle marquetry tall case clock by Latz, Cleveland Museum of Art, John L. Severance Fund 1949.200

Jean-Pierre Latz was born near Cologne and settled in Paris in 1719, an early example of what would be a pronounced trend of German craftsmen emigrating to France in the 18th century and playing a pivotal role in the development of the Parisian furniture trade. In 1736 he became a naturalized French subject and three years later wed the daughter of a wealthy property developer. Sometime before 1741 he received the appointment of royal cabinetmaker (*ébéniste privilégié du roi*), and he was based in a house at the sign of the *Saint-Esprit* in the Rue du Faubourg Saint-Antoine until his death. Although he had some important French clients including the Duc de Penthièvre, Latz exported a significant quantity of his work to patrons outside of France, including Louis XV's daughter in Parma, Frederick the Great in Potsdam and notably the Saxon court in Dresden.

Like his contemporary BVRB, Latz is regarded as a major proponent of the mature Louis XV style in furniture design, and shared his skill in exploiting well chosen tropical wood veneers, floral marquetry, bold sinuous outlines and rich gilt bronze mounts for maximal decorative effect. Unlike BVRB however, Latz continued to employ Boulle marquetry, particularly on cases for bracket and tall-case clocks, which represented a significant proportion of his production. Latz was also never a member of the Paris cabinetmakers guild and was technically free to design, cast and chase his own bronze mounts in-house, many of which were unique to his production and serve as an aid to attribution. In this he is similar to another of his Paris colleagues Charles Cressent, and like Cressent, Latz was subject to a seizure of his models by the Paris *bronziers* guild in 1749.

Not being received into the guild may explain why Latz stamped his work infrequently, and may offer some insight into the unusual presence of Latz's signature painted on the underside of the desk top (Hawley, p.215) [Fig.1]. The underside is also noteworthy for the presence of the original incised 'cabinetmaker's triangle' marks meant to indicate the correct orientation of multiple joined boards, a practice still in use today. A further unusual aspect of the top is that it is not attached to the case by screws or dowels but rather has a series of hooks along the border that slot into designated grooves on top of the rails, a construction technique that would appear to be unique to Latz.

Interestingly, the tall case clock by Latz in the Cleveland Museum of Art [Fig. 2] is incised on the lower back panel *LATZ.A.PARISIIS.FECIT.MDCCXLIV* - the same date as on the Zilkha bureau, and it is tempting to think Latz was working on both pieces at the same time. The case of the Cleveland clock is in *première partie* Boulle marquetry in a arabesque and flowerhead design typical of Latz and similar to the inlay on the Zilkha writing table, which is likely a later replacement of original marquetry of comparable design whose condition had deteriorated irretrievably,

The offered lot is the only known bureau plat by Latz that is signed. A small group of desks attributed to Latz of related form and with identical or similar bronze mounts are recorded; the closest example is a bureau plat from the Paul Dutasta collection in floral marquetry, of identical size and virtually identical mounts including the masks on the sides, sold Sotheby's New York, 3 June 2008, lot 92 ($1,202,500) [Fig.3]. Another comparable desk in floral marquetry with different side masks was sold Sotheby's Monaco, 25 June 1984, lot 326 (illustrated Pradère, p.158 fig.132) and a further version is illustrated in Kjellberg, p.534 fig.b. Identical *chutes* appear on a desk attributed to Latz in the Wallace Collection (F112), as well as on a bureau in the collection of the Dukes of Bedford, Woburn Abbey (Hawley no.29, pp.238-9).

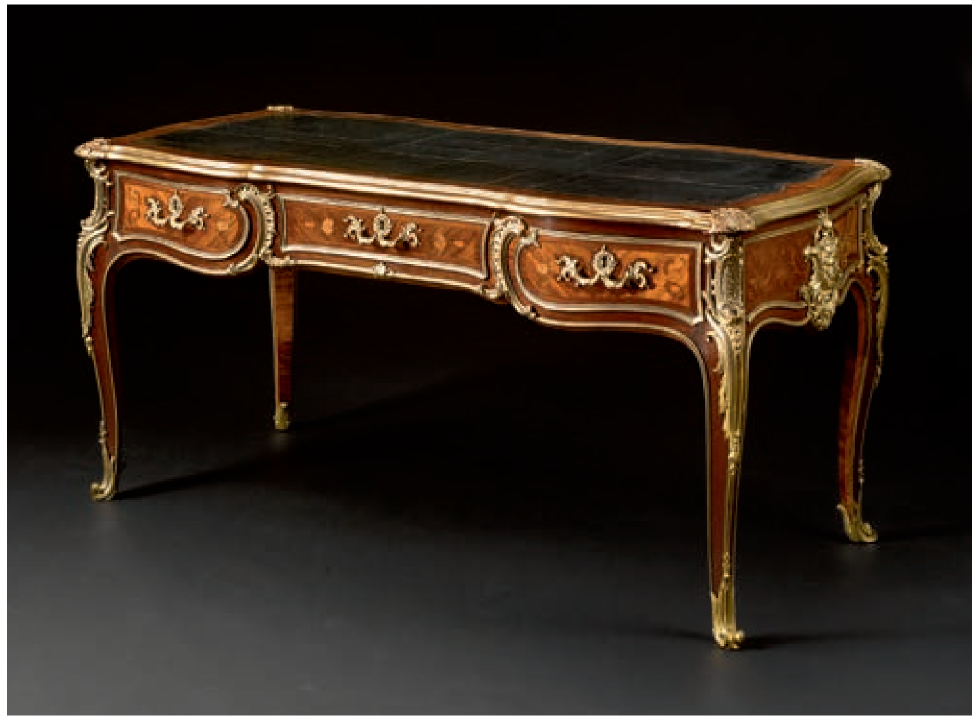
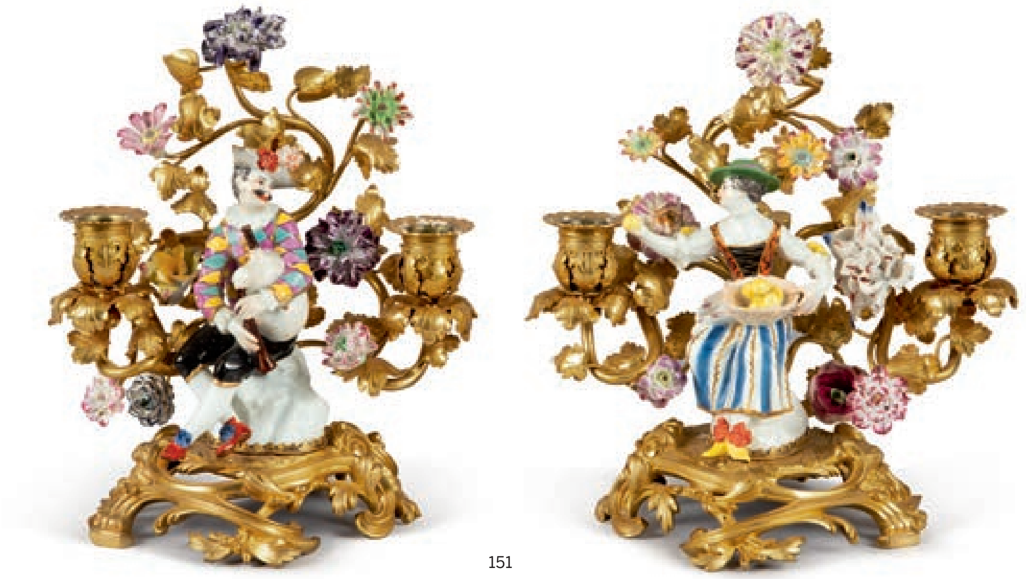


Fig. 3 Bureau Plat by Latz from the Dutasta Collection, sold Sotheby's New York, 3 June 2008, lot 92



151

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A PAIR OF LOUIS XV GILT BRONZE AND MEISSEN PORCELAIN TWO-BRANCH CANDELABRA, THE PORCELAIN MID-18TH CENTURY

each mounted with a Meissen figure, one with Harlequin playing bagpipes, the other a female fruit seller
height 7 in.; width 7 in.; 18 cm; 18 cm

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

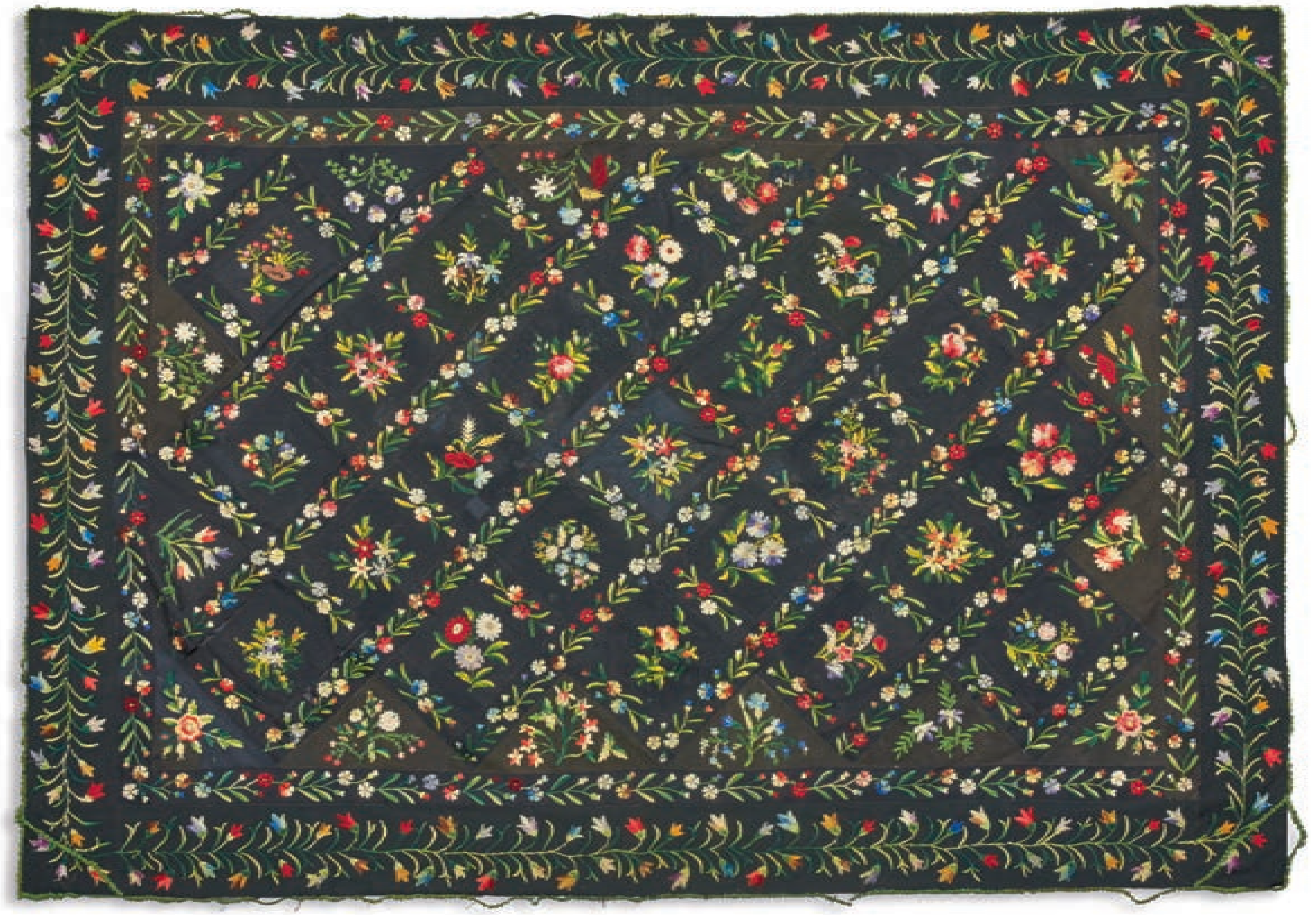
$ 5,000-8,000

□ 152 SOLD WITHOUT RESERVE

A FRENCH NEEDLEWORK RUG, MID-19TH CENTURY

the black felt ground embroidered with a floral trellis overall within a floral garland border.
approximately 7 ft. 5 in. by 5 ft. 3 in.; 226 cm; 160 cm

$ 800-1,200



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A LOUIS XV GILT BRONZE-MOUNTED CHINESE BLANC-DE-CHINE PORCELAIN LIDDED BOWL, THE PORCELAIN CIRCA 1700, THE MOUNTS CIRCA 1750, THE FLOWER AND LEAF KNOP ON THE COVER PROBABLY LATER

height 11½ in.; width of base 8½ in.; 29 cm; 21.5 cm

PROVENANCE

Mr. and Mrs. Deane Johnson, Bel Air, California,
Sotheby's Parke Bernet, New York, 9 December 1972, lot 78

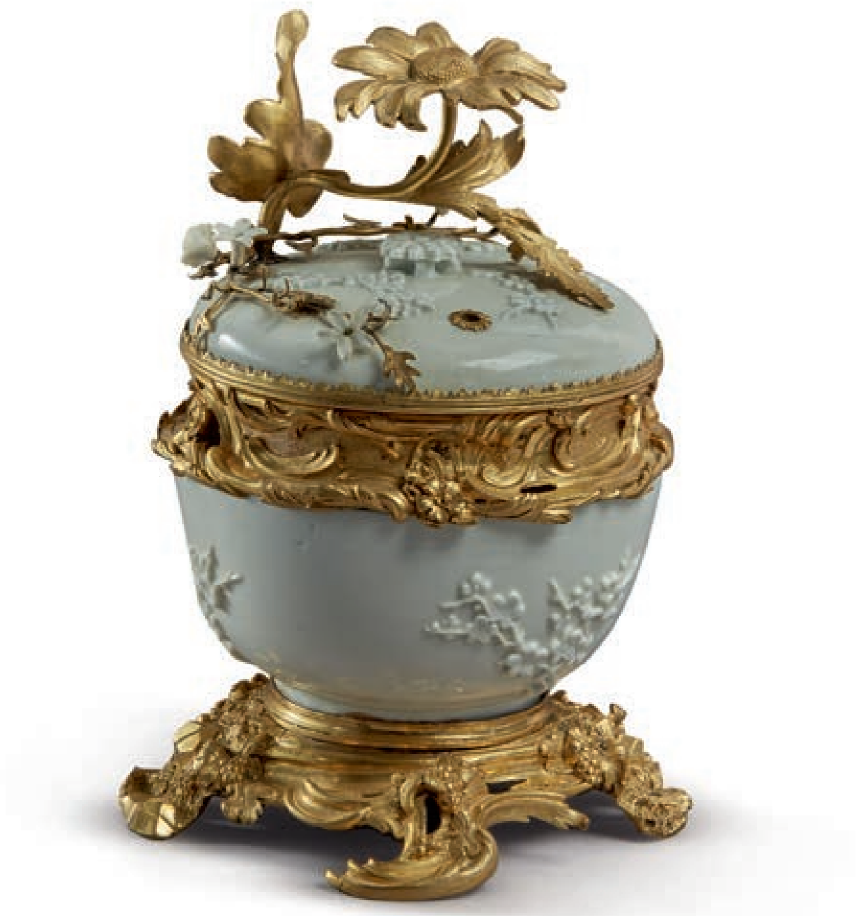
$ 8,000-12,000

154

A PAIR OF LOUIS XV CARVED GILTWOOD TABOURETS BY SENE, MID-18TH CENTURY

both stamped *C.SENE*
Claude I Sené (1724-1792), *maître* in 1743
height 20½ in.; width 19 in.; depth 15 in.; 52 cm; 48 cm; 38 cm

$ 5,000-8,000



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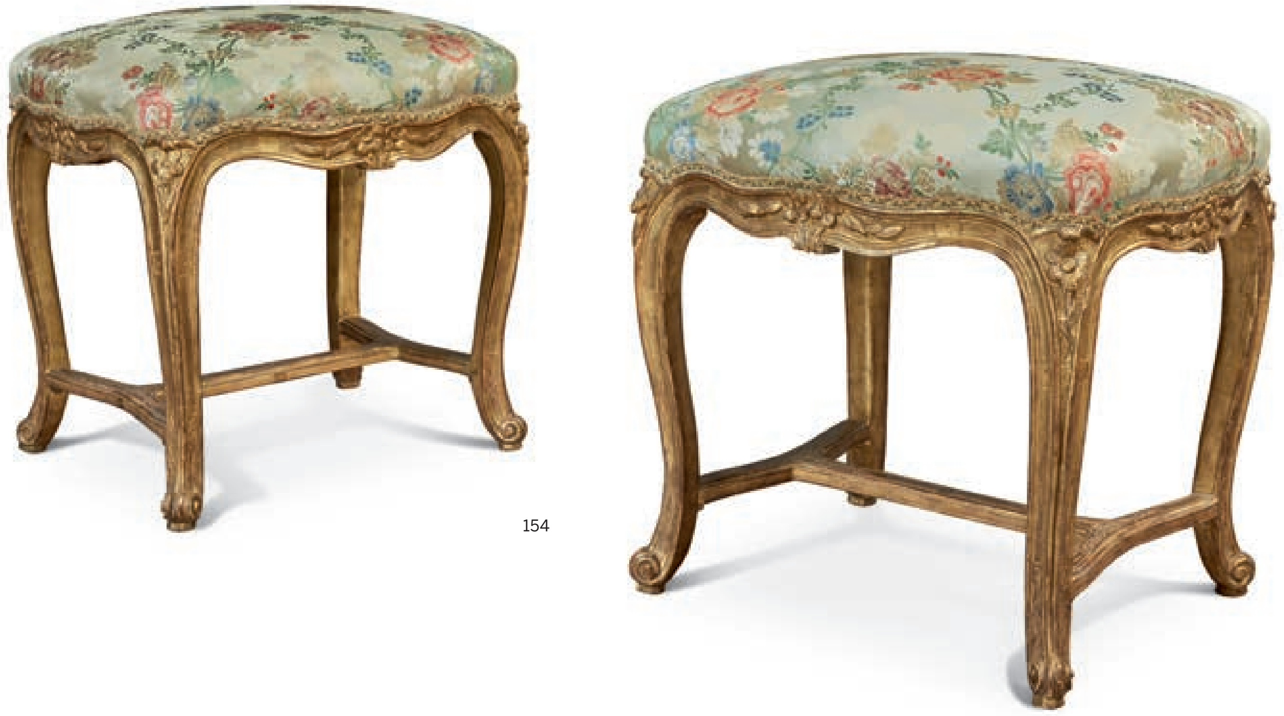

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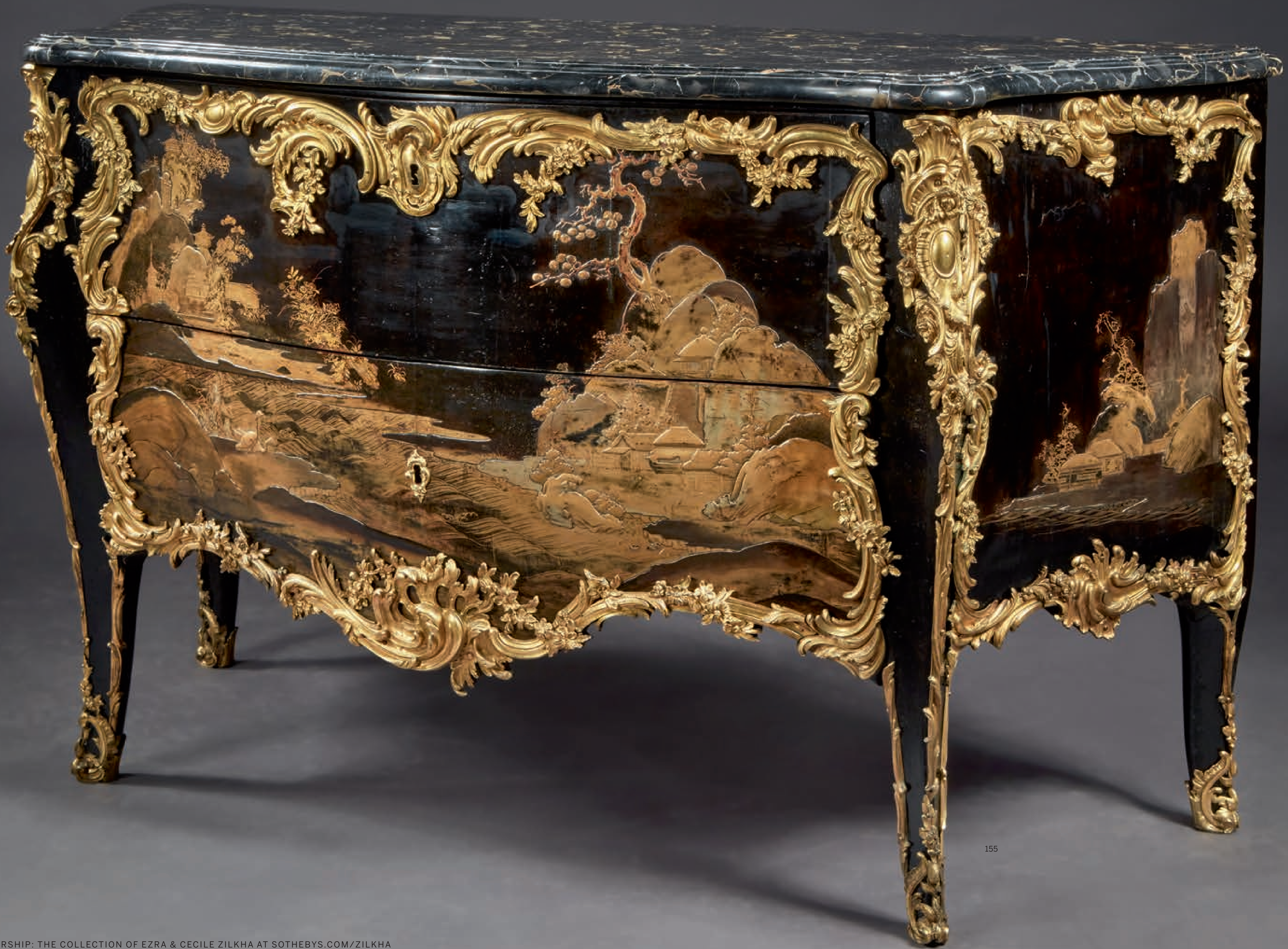

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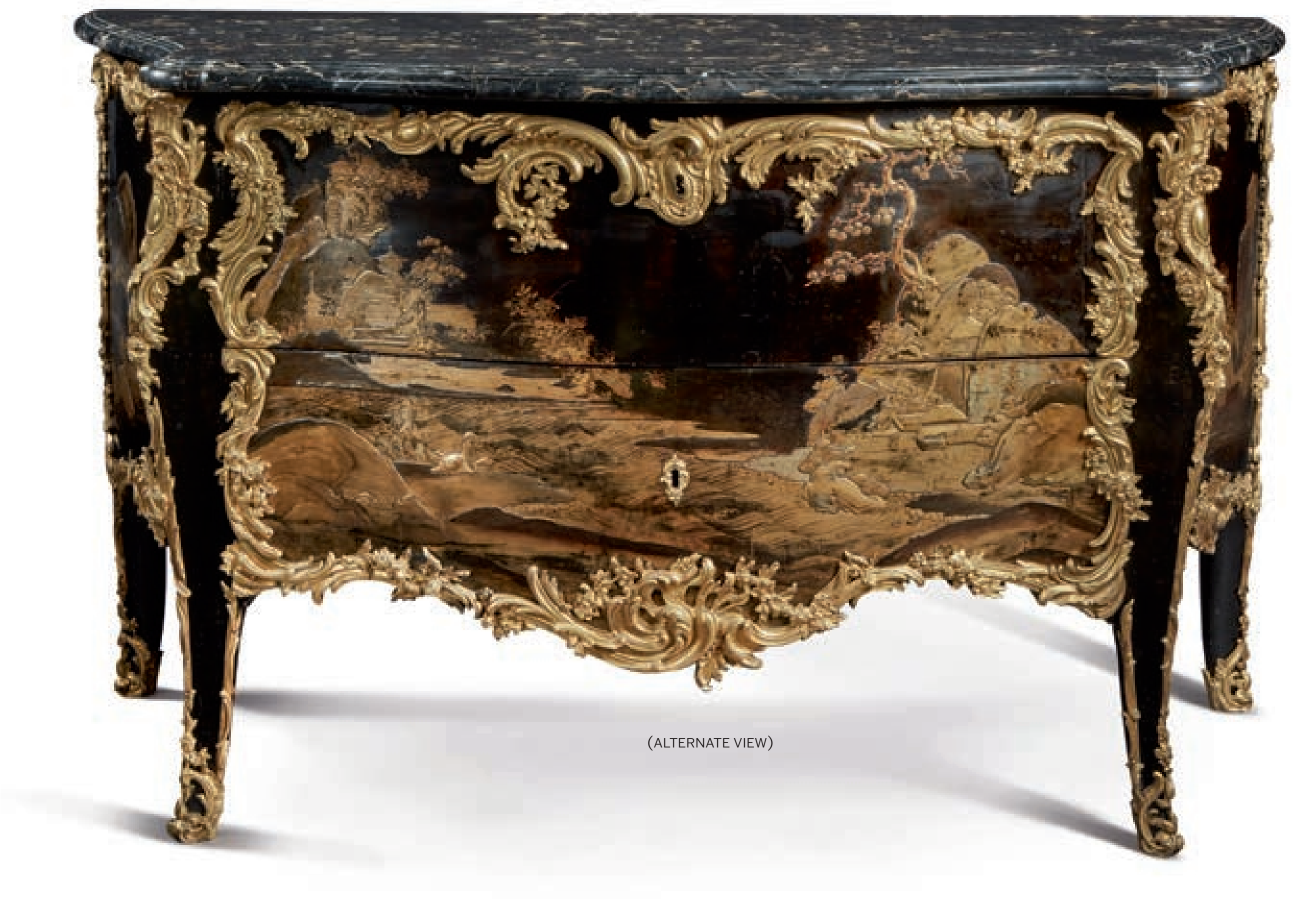


(ALTERNATE VIEW)

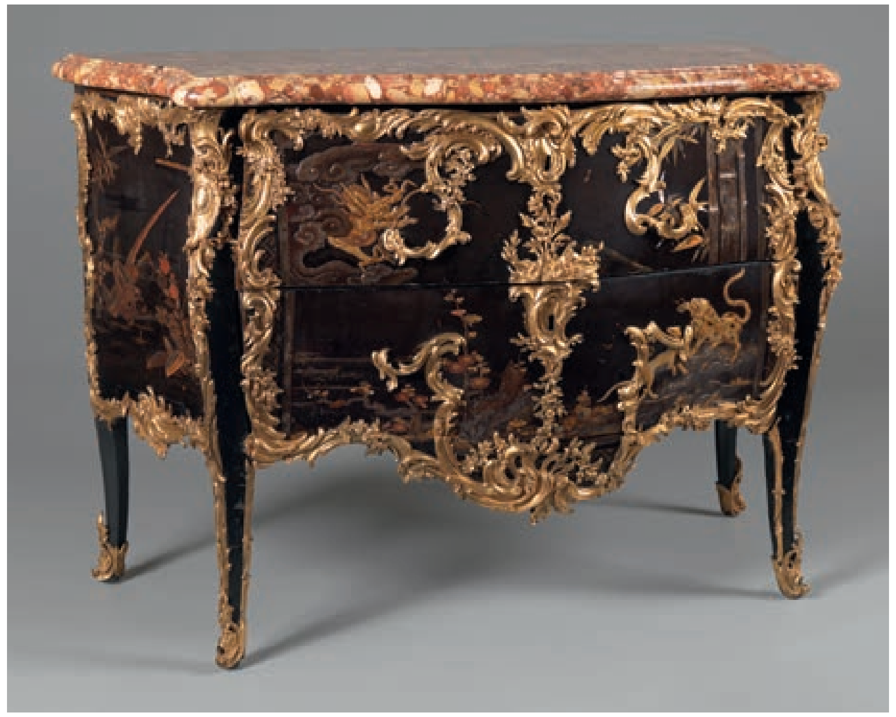


Fig. 1 Commode by Desforges in the Gulbenkian Museum, Lisbon © Fundação Calouste Gulbenkian, Lisboa, Museu Calouste Gulbenkian-Coleção du Fundador. Photo Carlos Azevedo

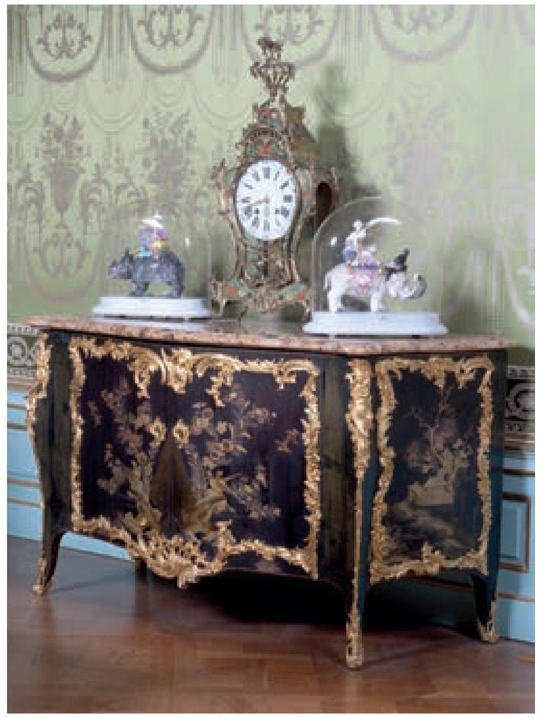


Fig. 2 Museumslandschaft Hessen Kassel, Schlossmuseen, Foto: Ute Brunzel

155

A LOUIS XV GILT BRONZE-MOUNTED JAPANESE LACQUER COMMODE BY DESFORGES, CIRCA 1745

Stamped *DF*, the mounts bearing the *C Couronné* poinçon; with a portor marble top
height 33¼ in.; width 55¼ in.; depth 23¾ in.; 84 cm; 140 cm; 60 cm

$ 150,000-250,000

PROVENANCE

Didier Aaron, Paris

LITERATURE

C. Demetrescu,"D.F., un ébéniste identifié," *L'Estampille/L'Objet d'Art*, October 1992, illus., p. 74, fig. 17 T
Wolvesperges, *Le meuble français en laque au XVIIIe siècle*, Paris 1999. illustrated p.280 fig.146

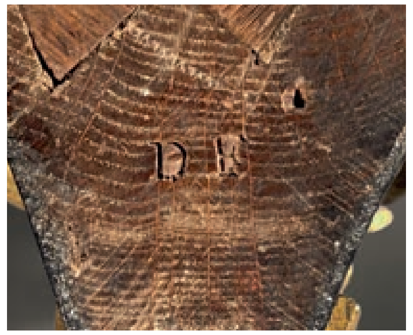
Non-invasive XRF examination of the bronze mounts indicates the alloy is consistent with those used in 18th-century work.

The identity of the *ébéniste* using the *estampille* D.F. remained a mystery for many decades until Calin Demestrescu proved, through archival research, that it belonged to the Desforges family and indeed was used by Jean Desforges, an idea first suggested by the Comte de Salverte in 1927. Demestrescu not only identified him and studied his family and commercial networks, but also managed to define a clear corpus of work by this exceptional *ébéniste*.

His production, consisting uniquely of commodes (and two encoignures), is very homogeneous with clearly recognizable groups. Except for two early wood-veneered works, his oeuvre is entirely defined by lacquered pieces, using Chinese lacquer, the European *vernis martin*, or the sought-after Japanese lacquer, as in the present lot. The emphasis on this one particular area of production allowed for a true understanding of how best to use the decorative properties of the lacquer panels, a skill probably only matched by Bernard van Risenburgh II.

Demestrescu placed the present lot within a group of commodes by Desforges which he called *"le plus accompli"*, made around 1750-1755, as being the only example not in a museum. The group further comprises:

- A commode *à portes* with Japanese lacquer, Schloss Wilhelmsthal, Kassel (SM 2.4.110) [Fig. 2]
- A commode *à portes* with Japanese lacquer, Schloss Wilhelmsthal, Kassel (SM 2.4.96)
- Pair of encoignures *en suite* with the above, Schloss Wilhelmsthal, Kassel (SM 2.5.92/93)
- A commode with Chinese lacquer, Calouste Gulbenkian Museum, Lisbon (inv.284) [Fig. 1]
- A commode with Japanese lacquer, The Legion of Honor Museum, San Francisco (53.29.1a-b)



(DETAIL)

These examples display particularly rich bronzes – *the plus fastueux décor en bronze que l'ébéniste ait conçu pour ses meubles* (Demetrescu, p.73). The framing of the panels is unusually wide, with volutes and C-scrolls embellished with sprays of flowers underlining the beauty of the lacquer panels. In this group, Desforges used the same design for the corner mounts – mounts that are found in other makers' creations, such as Pierre Migeon – although the mounts surrounding the panels are of almost identical design but with variations, with the Gulbenkian and San Francisco examples displaying an unusual central mount. These nonetheless are unique to Desforges and their sumptuousness is indebted to his earlier work of the 1730's, influenced by pioneering designers and *ciseleurs* who took furniture mounting to a whole new level. It has also been said that the surface treatment, expression and movement of these mounts are related to the bronzes in the pair of encoignures (V 5055) supplied by Joubert to Versailles in 1755 to go with Gaudreaux's famous *commode-medallier*.

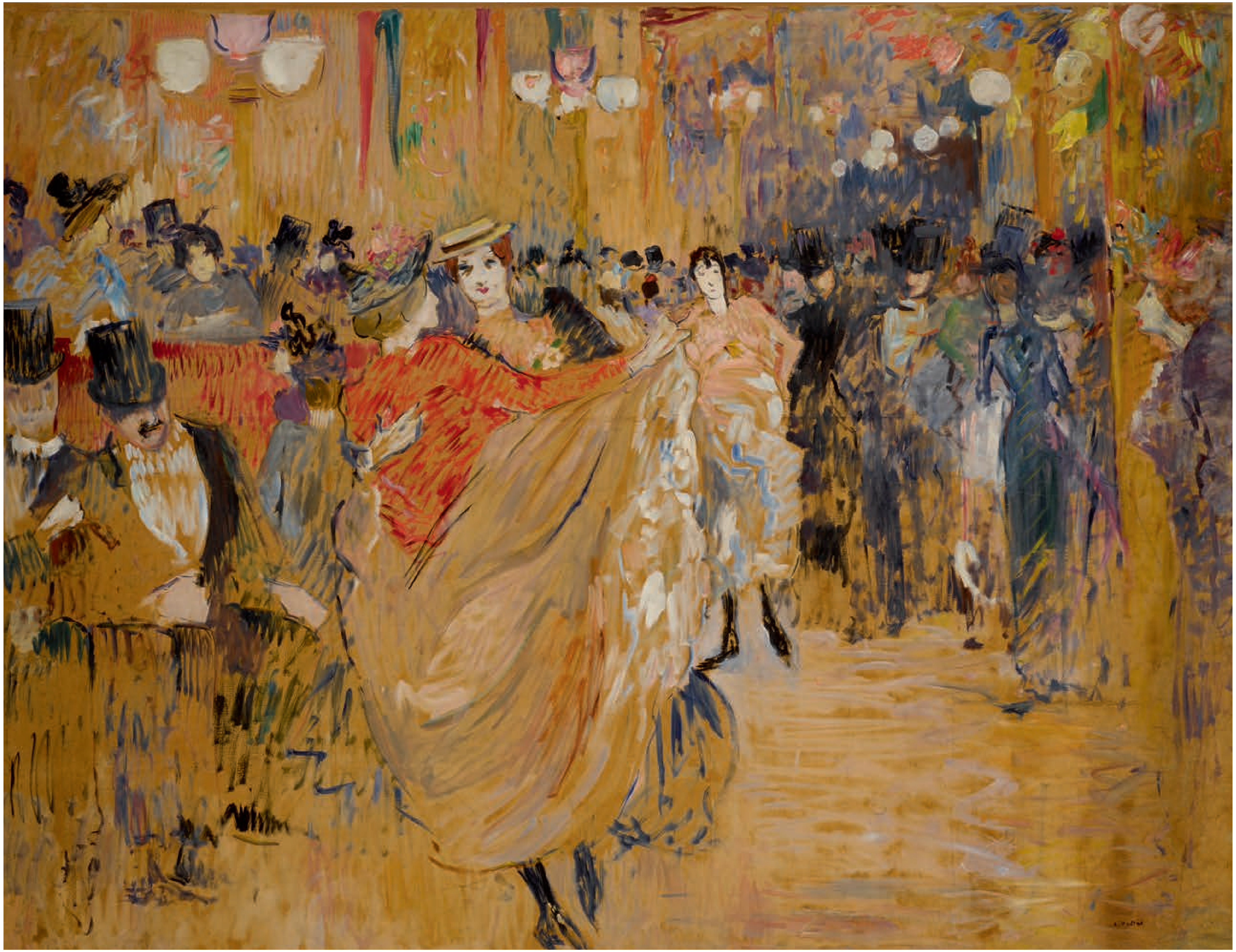
Within this '*plus accompli*' group, Demestrescu underlines the present lot as particularly advanced, with its successful framing of the lacquer as if it was a landscape painting: '*Les deux exemplaires le plus évolués de ce groupe de meubles sont donnés par la seconde commode à portes de Wilhelmsthal et surtout par la commode se trouvant dans une collection privée. L'équilibre entre les panneaux de laque et les contours en bronze est parfaitement maîtrisé par l'ébéniste qui a renoncé à tout détail surchargeant la façade, transformée ainsi en un véritable tableau de laque*'. (p.74)

This careful and thought-through conception is also seen in the fine construction of the piece, even in areas not usually visible. The back of the commode is beautifully panelled and chamfered. Other commodes by Desforges with this distinctive panelling are known, such as one formerly in the collection of Baron Gustave Rothschild, sold by the Marquess of Cholmondeley (Wolvesperges, p.276) and another from the collection of Barbara Piasecka Johnson (sold Christie's 1 December 2005, lot 197).

We therefore have the most accomplished example of this talented *ébéniste*, where the sophisticated construction, sumptuous decoration, elegant shape and use of the exotic and rare lacquer results in the epitome of the French Decorative Arts and its taste for Oriental objects during the mid-18th century.

The career and family of Jean Desforges reveals how intrinsically the different *métiers* involved in furniture making in 18th century Paris were connected. He was the son and grandson of *ébénistes* - Michel II Desforges and Denis Desforges - and his brother Antoine was also an *ébéniste*. Desforges was received *maître* by 1730 and with a workshop at rue du Faubourg Saint Antoine, he married Françoise Pottier, sister of Albert Pottier who was a *marchand-ébéniste*. He was also the brother-in-law of Guillaume Martin, *maître peintre* and *vernisseur du Roi*, of the famous family of *vernisseurs*, and his nephew Guillaume Desforges was a *ciseleur* who had amongst his clients Jean Piérre Latz. These three families – Desforges, Pottier and Martin – worked most likely as a well-structured enterprise of significant proportions (Demetrescu, p.81), with all furniture-making *métiers* represented, which allowed for bold design conceptions and access to the finest materials, resulting in a distinctive look for Desforges work.

Jean Desforges did not work exclusively with Albert Pottier and was also connected to other important *marchands-mercier* such as Léger Bertin, who worked with Jacques Dubois. His commercial label is found on a 1730's commode stamped D.F. It is presumed he worked with other *marchands* such as Calley and Darnault, as Desforges shares certain gilt-bronze designs in his oeuvre with makers who worked with amongst others Joseph and Latz.



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156

LOUIS VALTAT

Dieppe 1869 - Paris 1952

Le Bal

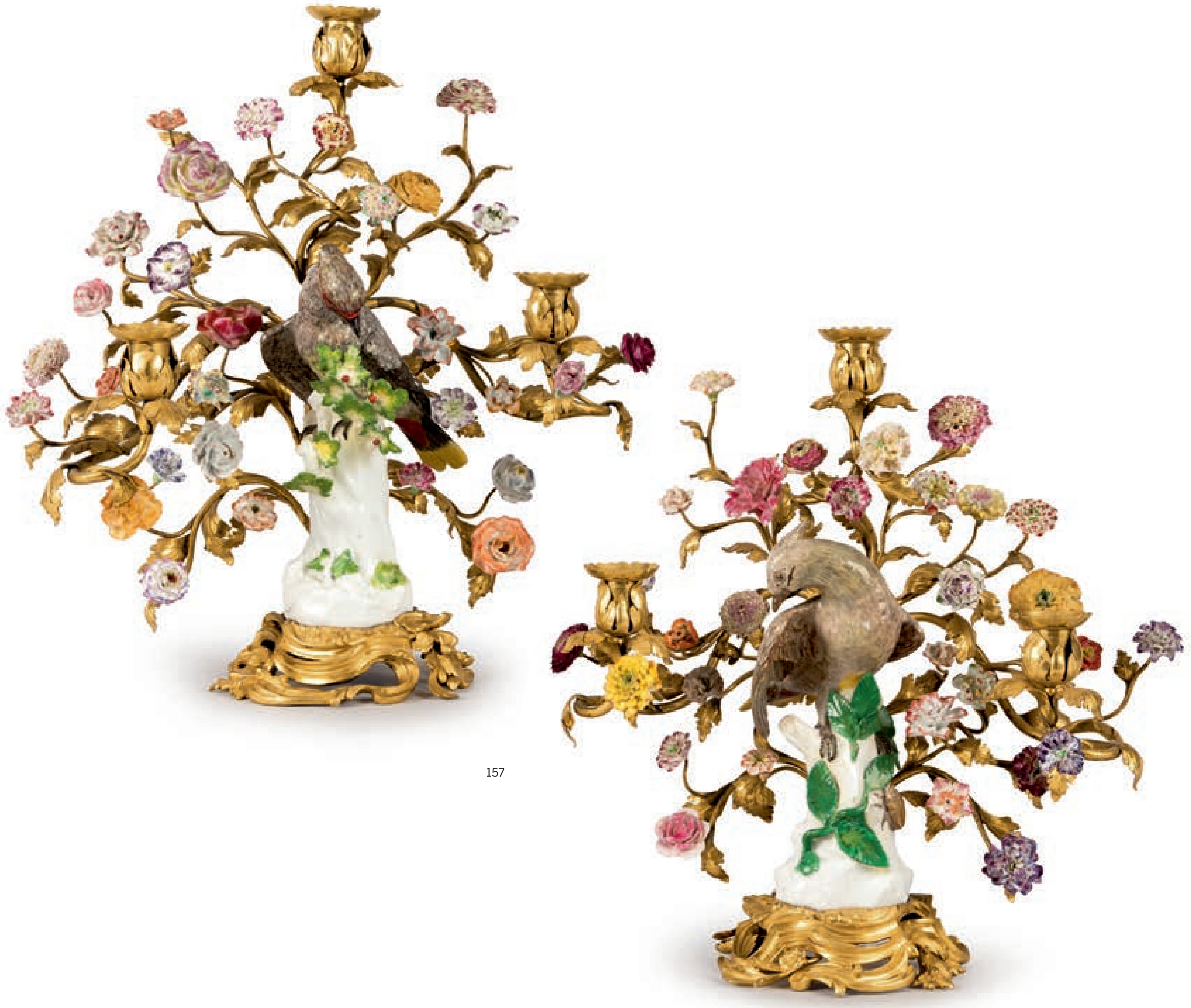
stamped lower right *L. Valtat*
oil on joined paper laid down on canvas
65¾ by 85⅜ in.; 167 by 217 cm
painted in 1895

$ 200,000-300,000

LITERATURE

J. Valtat, *Louis Valtat, Catalogue raisonné de l'oeuvre peint*, vol. I, Paris 1977, no. 101, illustrated p. 12

This extraordinary painting is a masterpiece from Valtat's early career. It illustrates the artist's interest in the work of Toulouse-Lautrec, which may have stemmed from their collaboration in the set design for the Théâtre de l'Oeuvre, where Alfred Jarry's proto-Dada play *Ubu Roi* would soon premiere (see fig. 1). Taking up the subject of *fin-de-siècle* Paris with expressive brushstrokes and wild colors executed on paper, the medium preferred by Toulouse-Lautrec, Valtat captures the bohemian district of Montmartre at the height of its cultural influence. The setting for this lively nightlife scene is possibly the Moulin de la Galette, a venue that attracted artists, poets and other celebrities, where they could observe and be observed. The figure at extreme right, depicted in profile, is reminiscent of Toulouse-Lautrec's caricature-like portraits of Yvette Guilbert and other stars of the stage. This phase in Valtat's career was short-lived, and he quickly moved on to pioneer his own artistic style that lay between Impressionism, with its lyrical evocation of shifting light and atmosphere, and Fauvism, with its ferocity of color and gestural exuberance.



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A PAIR OF LOUIS XV GILT BRONZE AND MEISSEN PORCELAIN THREE-BRANCH CANDELABRA, THE PORCELAIN CIRCA 1755

each with a figure of a Bohemian waxwing; slight differences in design of mounts
height 16½ in.; width 15 in.; depth 7 in.; 42 cm; 38 cm; 18 cm

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

$ 15,000-25,000

158

A MEISSEN FIGURE OF A JAY (EICHELHÄHER), CIRCA 1745

modelled by Johann Joachim Kändler, with brown and blue plumage, perched on a high stump applied with a small bird in a nest, oak leaves and acorns, and two caterpillars, *impressed numeral 26*
height 15½ in.; 39.5 cm

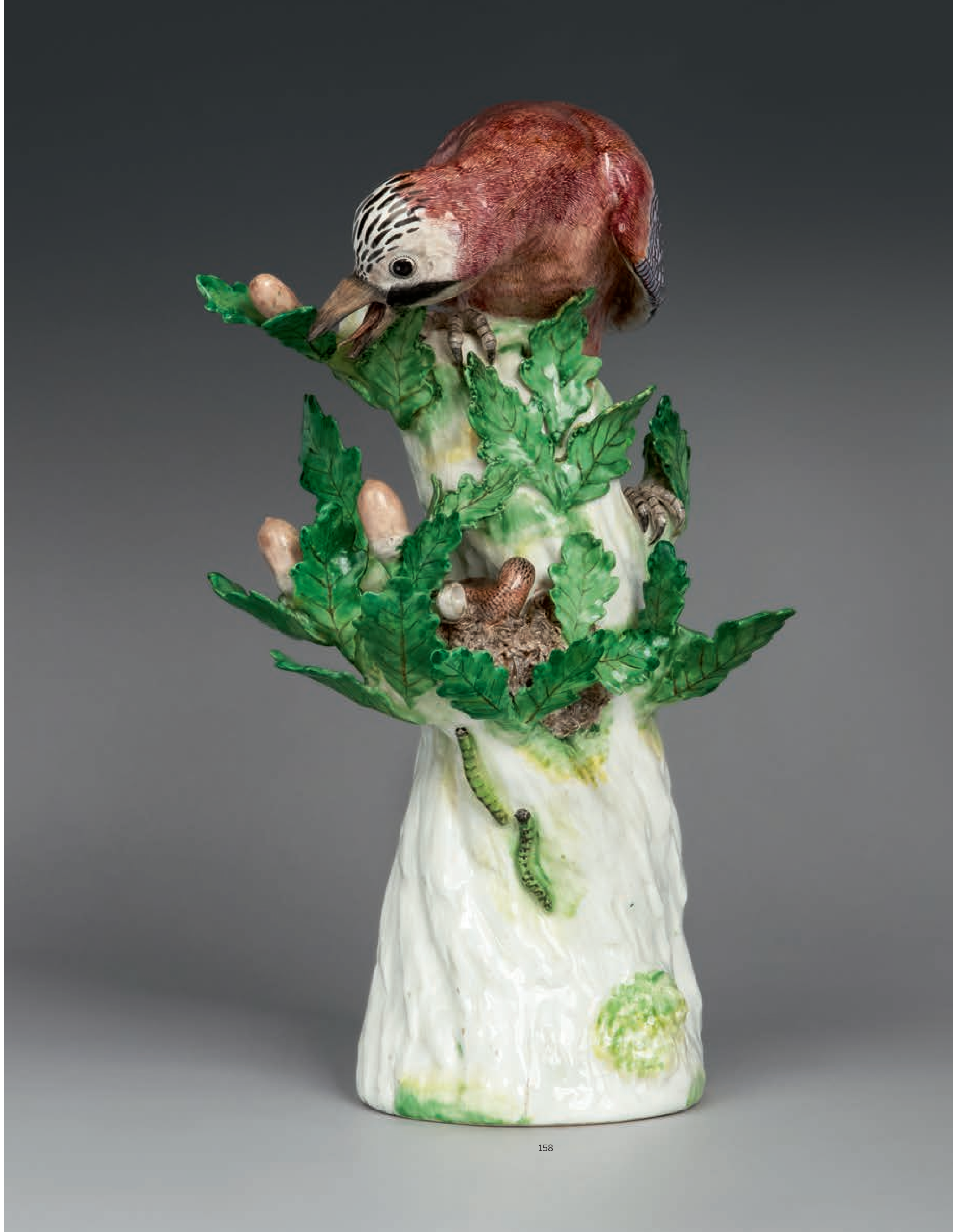
PROVENANCE

Collection of Judge Irwin Untermyer, New York, Parke-Bernet Galleries, Inc., New York, 2 October, 1964, lot 248
Antique Porcelain Company, New York, bearing label
Collection of John T. Dorrance, Jr., Gladwyne, Pennsylvania, Sotheby's New York, 20 October, 1989, lot 138
Sotheby's New York, 20 October 1994, lot 436

Few examples of the present model featuring a nesting small bird appear to be recorded. One such example was in the von Pannwitz Collection, Munich, sold, Galerie Helbing, Munich, 24-25 October, 1905, no. 355, pl. LXXII. A further example was in the Engelhard Collection, sold at Christie's New York, 18 March, 2005, lot 38 (part). A variation of the model with a nesting bird and a squirrel was in the C. H. Fischer Collection, Dresden, sold, J. M. Heberle, Cologne, 22-25 October, 1906, no. 455, pl. XXVII. A pair illustrated by Carl Christian Dauterman, *The Wrightsman Collection*, New York 1970, Volume IV, pp. 34 and 35, no. 10A, B, was sold at Sotheby's Monte Carlo, May 26, 1980, lot. 433

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

$ 15,000-25,000



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A LOUIS XV STYLE GILT BRONZE-MOUNTED CHINESE LACQUER AND EBONIZED COMMODE, PROBABLY LATE 19TH CENTURY, THE LACQUER PANELS EARLIER

with a Sarrancolin marble top, bearing the stamp *DELORME*
height 34½ in.; width 56½ in.; depth 26½ in.; 87.6 cm; 143.5 cm; 67.3 cm

$ 40,000-60,000

PROVENANCE

Sotheby's Paris, 23 June 2004, lot 57
Galerie Aveline, Paris

LITERATURE

Exhibition Catalogue: *Traffic d'influences, meubles de laque et goût extrême-oriental aux XVIIe et XVIIIe siècles*, Bibliothèque Nationale, Paris, 28 June-12 November 1989
E. Julian, 'Le mobilier en laque de Jean Demoulin', *L'Estampille*, n.338, July-August, 1999
Wolwesperges, *Le Meuble français en laque au XVIIIe siècle*, Paris 2000
Forray-Carlier, *Les secrets de la laque française, le vernis Martin*, exhibition catalogue, Musée des Arts Décoratifs, Paris 2014

This commode is inspired by a small group of furniture recognised for the originality of its Chinese lacquer decoration. The polychrome lacquered panels with very nuanced colors of red, brown and yellow are on a gold background, instead of the more traditional black lacquered background. The subject matter is presented by large, sculpted reliefs, finely carved and enhanced with small touches of gold. The strong color contrasts which are accentuated by the reliefs, allow for the decoration to stand out very clearly.

A lacquer screen in Empress Eugenie's Chinese Museum and Salon at the Palace of Fontainebleau illustrates what these panels must have looked like before being adapted to the shape of the furniture they came to enrich. This screen, which came from the *Garde-Meuble de la Couronne* (the Royal furniture store responsible for the order, upkeep, storage and repair of all the furniture, art, and other movable objects in the French royal palaces), was dismantled in order to be applied to the woodwork in the Chinese cabinet, revealing Queen Marie-Antoinette's taste for lacquered decoration. The iconography is inspired by the literature of ancient China and in particular from a novel entitled *Shui-hu-Zhuan* (At the Water's Edge) which tells a vast epic. 'This adventure novel is about the meeting of outlaws, vagrants and insurgents from all walks of life; thus, over the course of encounters and chances, duels and battles, these big-hearted brigands, living from hunting and fishing, thefts and looting, form a band entrenched in the vast swamps on the edge of water - from which they launch their vigilante expeditions' (E. Julian, *op. cit.*). This commode has a very extensive gold background to the front and the sides. The riders, here depicted as hunters of fox, deer or falcons evoke the engraved representations from the *Book of Chinese Drawings, after the originals from Persia, India, China and Japan* by Jean-Antoine Fraisse and published in 1735. This publication was dedicated to the Duc de Bourbon and offered a whole repertoire of motifs taken from the collections of the Prince de Condé.

The vast majority of furniture with this type of lacquer was produced by the cabinetmaker Jean Demoulin. The most well known are two commodes which belonged to the Duc de Choiseul at the Château de Chanteloup; one commode now kept at the Museum of Fine Arts in Tours (inv. 1794-2-1) (Fig.1) and the other at Château de Talcy (T n.145). These two pieces of furniture are stamped J. Demoulin, a cabinetmaker active in Paris during the mid-18th century. Other pieces of furniture with similar decoration and which bear the same stamp are the commode sold Sotheby's Monaco 14 June 1997, lot 84 and a fall-front secrétaire sold at Galerie Charpentier, Paris, 25 June 1937, lot 97.

Another commode attributed to Demoulin with very similar decoration is in the collection of the Musée des Arts Décoratifs, Paris (inv. 36240) and was included in the exhibition on the secrets of French lacquer (see A. Forray-Carlier, n.33.). On this occasion, it was analyzed and X-rayed, making it possible to conclude that the decoration, of high quality, was in fact a Parisian achievement, thereby offering a fine example of the ability of Parisian lacquer painters to imitate Chinese lacquer when the latter was a scarce commodity.

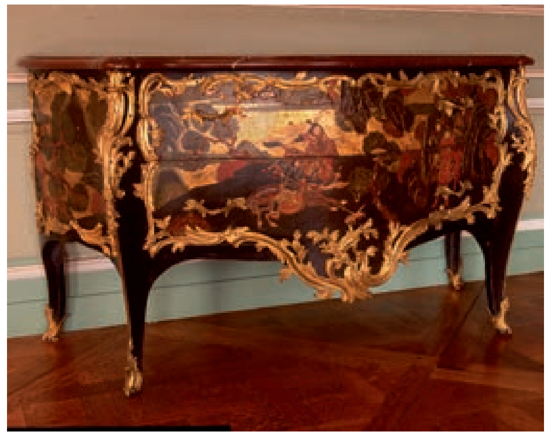
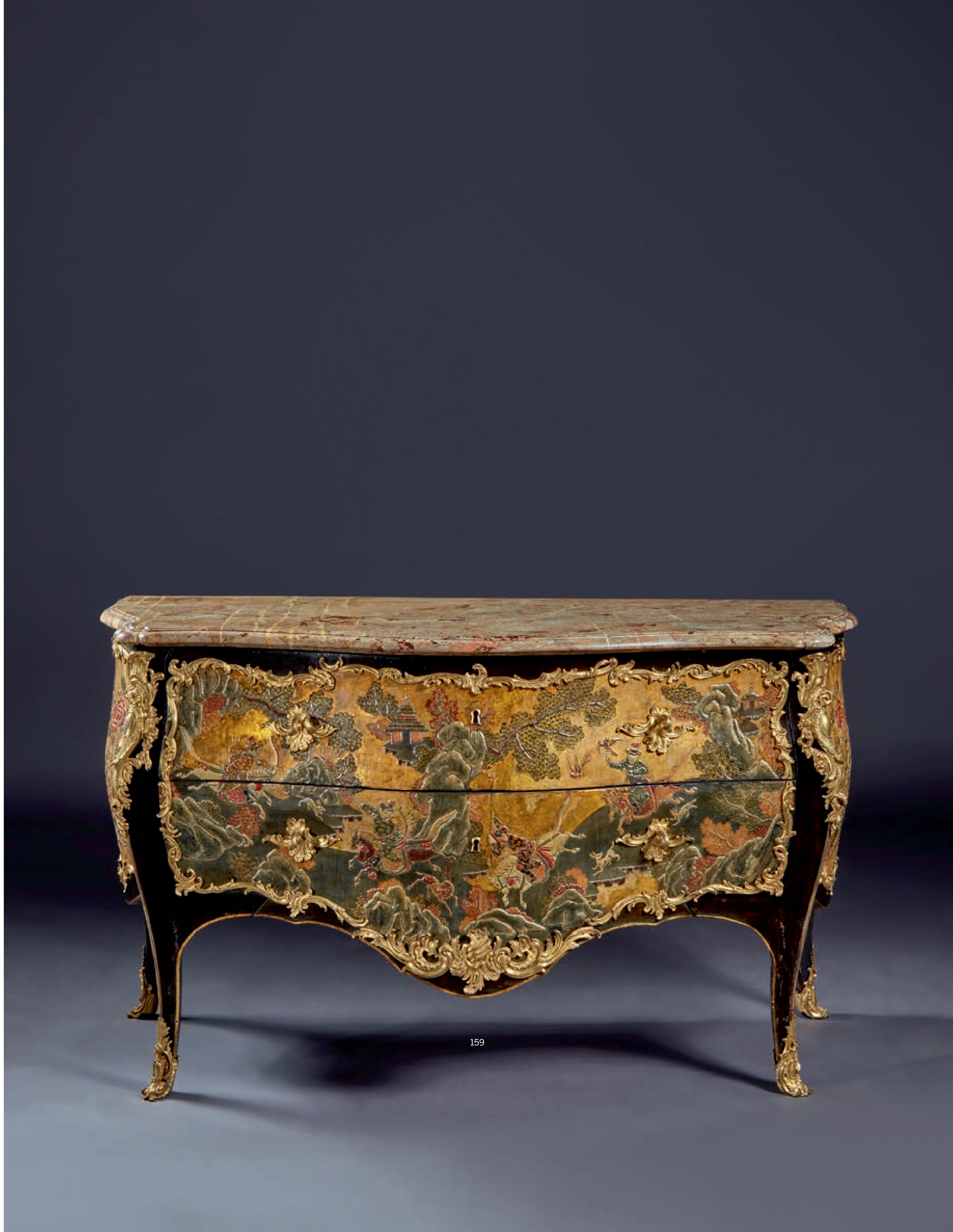


Fig. 1 Jean Demoulin, Commode © Musée des Beaux-Arts de Tours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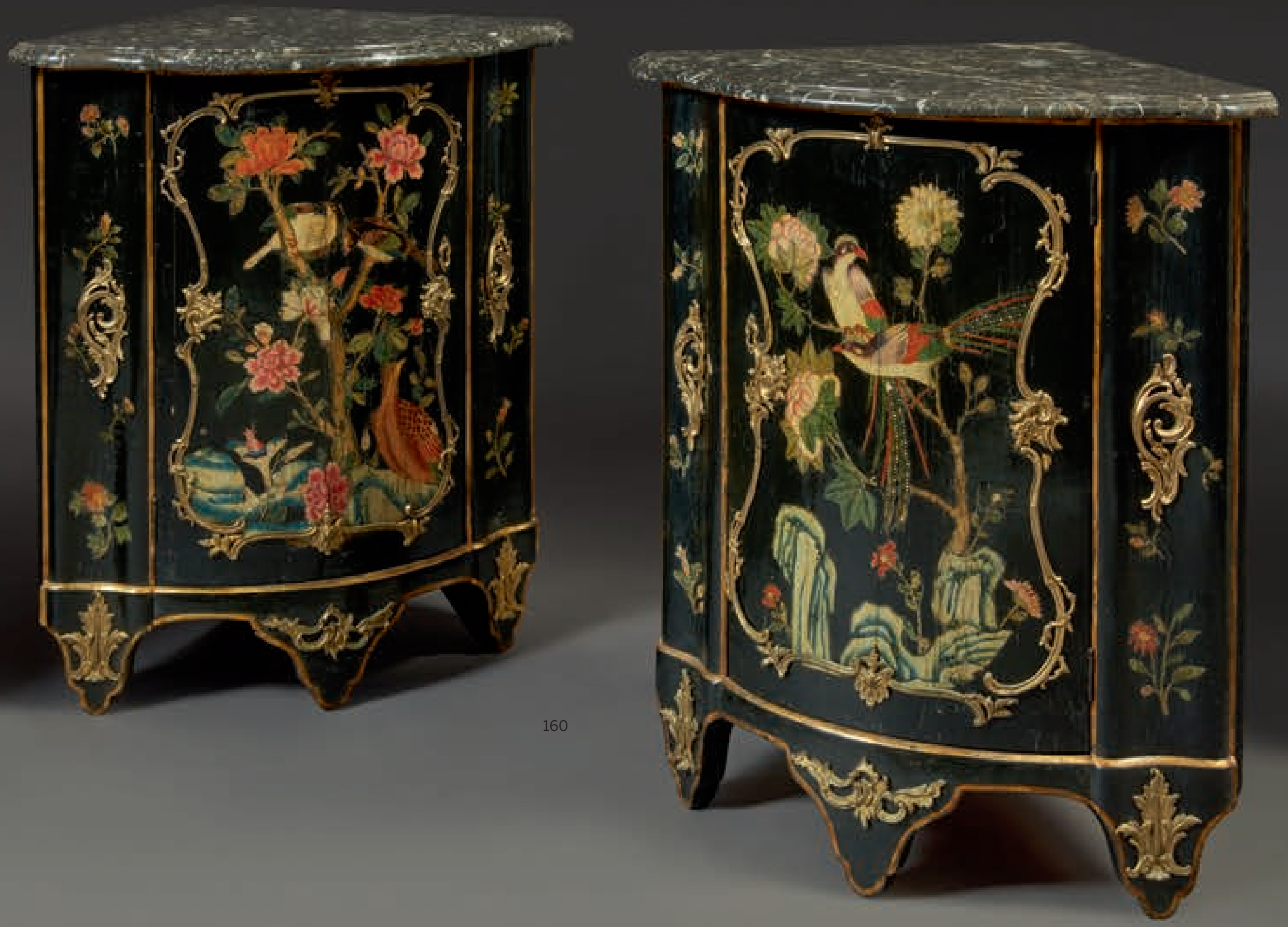
A PAIR OF LOUIS XV GILT BRONZE-MOUNTED EUROPEAN LACQUER ENCOIGNURES BY JACQUES DUBOIS, MID-18TH CENTURY

with grey fossil marble tops, one stamped *IDUBOIS JME*; restorations to lacquer; partially re-mounted
Jacques Dubois (1693-1763), *maître* in 1742
height 35 in.; width 31 in.; depth 23½ in.; 89 cm; 78.5 cm; 59.5 cm

$ 12,000-18,000



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TWO LOUIS XVI CARVED GILTWOOD VOYEUSES, CIRCA 1780

stamped *I.B.BOULARD* on the back stiles; stamped on inside seat rails with *C R* flanking a crown and inventory numbers *4950 1* and *4950 2*; slight variations to carving on backs and design of legs
Jean-Baptiste Boulard (1725-1789), *maître* in 1754
height 37 in.; width 12½ in.; depth 21 in.; 94 cm; 31.5 cm; 53.5 cm

PROVENANCE

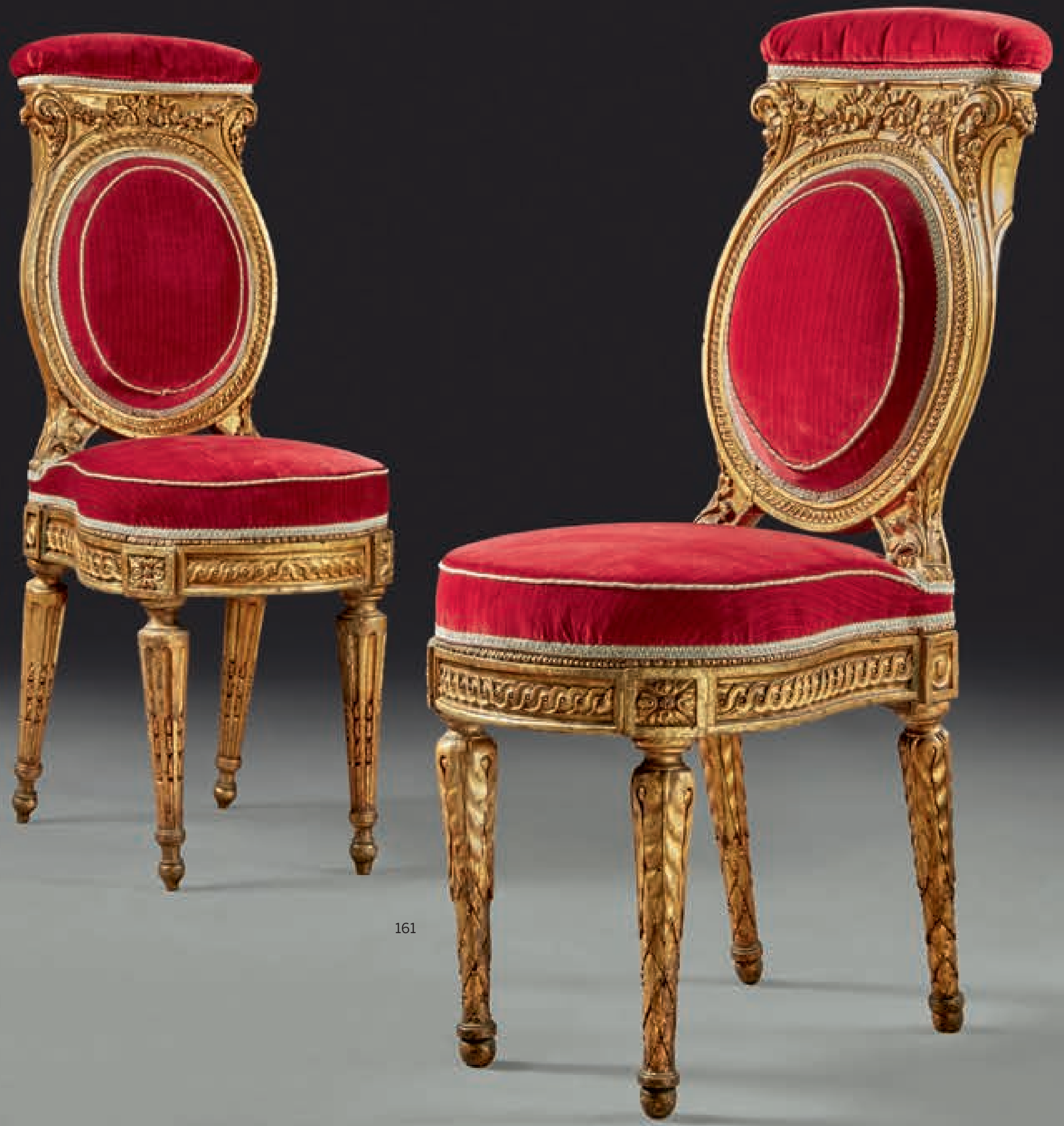
Ducal Collections, Parma
Italian Royal Collections after 1860

The crowned *CR* mark refers to an inventory of the properties of the Dukes of Bourbon-Parma undertaken around 1856, following the assassination of Duke Carlo III in 1854. Their primary residences were the Palazzo Ducale in Parma and the summer palace Reggia di Colorno. The latter had been refurbished in the French taste in the mid-18th century by Louise Elisabeth, Madame Infante, daughter of King Louis XV of France and wife of the Infante Philip, younger son of King Philip V of Spain, who had inherited the Duchy of Parma via his mother in 1748 following the extinction of the Farnese line. Following the absorption of the Duchy of Parma into the Kingdom of Sardinia in 1860, the Ducal palaces and their contents became royal property of the new House of Savoy, and many items were then transferred to other residences in Turin and Genoa or eventually sold.

Though slightly different in design these two *voyeuses* appear to have been used as a pair. A giltwood *chaise de commodité* stamped by Boulard with identical guilloche carving on the seat rail and the same tapering fluted legs with *chandelles* as on one of the offered *voyeuses* was in the collections of the Baron de Redé and Baron Guy de Rothschild, sold Sotheby's Monaco 25-26 May 1975, lot 294. An identical example to this chair is illustrated in M. Jarry, *Le Siège français* (Fribourg 1973), fig.186. Another extremely similar chair is in the Palazzina di Caccia di Stupinigi outside Turin, illustrated in R. Antonetto, *Minusieri ed ebanisti del piemonte* (Turin 1985), p.221 fig.312; this version has acanthus carved legs identical to those of the other offered *voyeuse*.

Interestingly, lot 287 of the Baron de Redé and Guy de Rothschild sale was a suite of two carved and giltwood *bergères en gondole* and two *chaises en gondole* of a similar character, one chair of which was stamped Boulard. These were from a larger set of which other related examples have appeared on the market, including a pair of *bergères en gondole* stamped Bauve sold Christie's Monaco 15 June 1996, lot 177, and a further very similar pair by Boulard illustrated in P. Kjellberg, *Le mobilier français du XVIII siècle* (Paris 2002), p.114 fig.b. This ensemble was traditionally associated without evidence to Marie-Antoinette's box at the theatre of Versailles, and it has also been suggested some of the group may be of North Italian manufacture. There was a precedent both in Parma and Turin for seat furniture to be acquired from Parisian ateliers and copied by local *menuisiers*. More recently, a pair of fauteuils from the set stamped Bauve was sold Paris Drouot, Aguttes, 11 June 2012, lot 148, where the provenance was given as the Marquis Voyer d'Argenson at the Hôtel de Voyer, Paris.

$ 15,000-25,000



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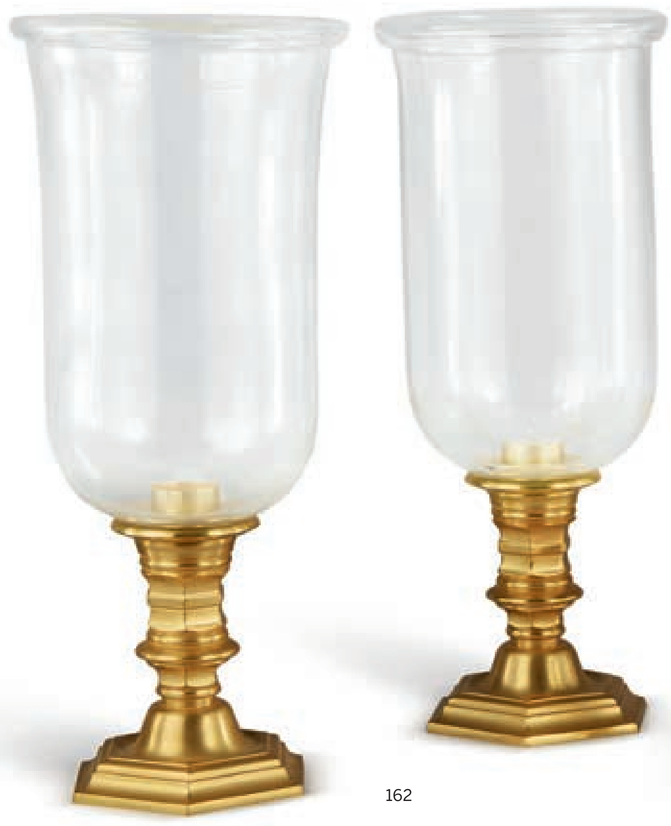

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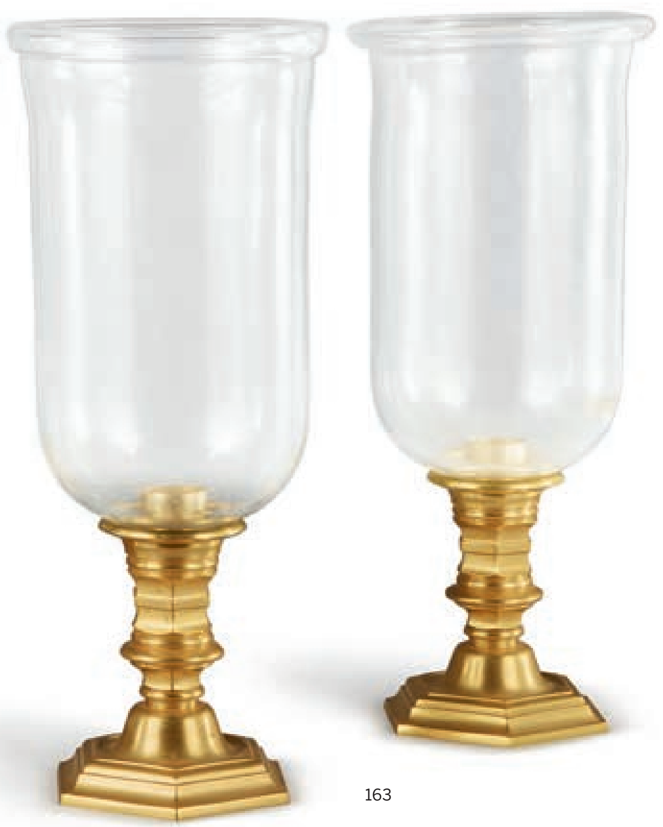


163

☐ 162 SOLD WITHOUT RESERVE

A PAIR OF LOUIS XIV STYLE GILT BRONZE PHOTOPHORES

height 17½ in.; width of base 6 in.; 44.5 cm; 15 cm

$ 600-900

☐ 163 SOLD WITHOUT RESERVE

A PAIR OF LOUIS XIV STYLE GILT BRONZE PHOTOPHORES

height 17½ in.; width of base 6 in.; 44.5 cm; 15 cm

$ 600-900

164

ÉMILE-ANTOINE BOURDELLE

Mantauban 1861 - 1929 Le Vésinet

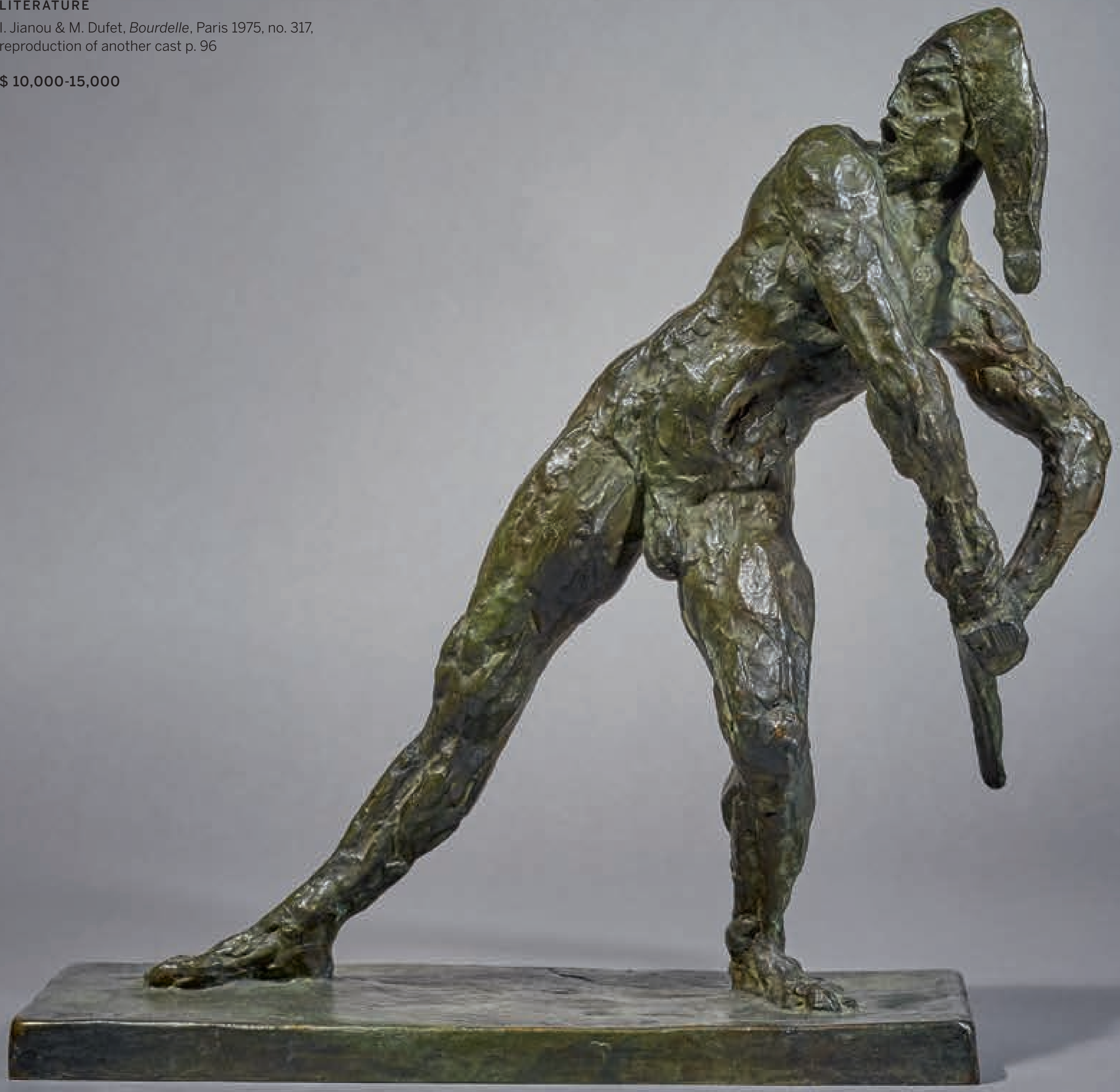
Arlequin

inscribed *E.A. Bourdelle* and © *By Bourdelle*, with the artist's monogram and with the foundry mark *Susse Fondeur Paris* and numbered *N° 5*
bronze
height: 15¾ in.; 40 cm
conceived in 1905 and cast after 1929 in bronze in a numbered edition of 8 plus 2 artist's proofs

LITERATURE

I. Jianou & M. Dufet, *Bourdelle*, Paris 1975, no. 317, reproduction of another cast p. 96

$ 10,000-15,000



164

165

AUGUSTE RODIN

Paris 1840 - 1917 Meudon

Le Baiser, 3ème réduction

inscribed *Rodin* and stamped with the foundry mark *F. Barbedienne. Fondeur;* numbered *16* and inscribed on the interior with the letter *K*
bronze
height: 15½ in.; 39.4 cm
conceived in 1886, this reduction conceived in 1901; this example cast between 1910-18 by the Barbedienne Foundry, Paris

$ 200,000-300,000

This work will be included in the forthcoming Catalogue Critique de l'oeuvre sculpté d'Auguste Rodin currently being prepared by the Comité Rodin in collaboration with Galerie Brame & Lorenceau under the direction of Jérôme Le Blay under the archive number 2020-6208B**.**

PROVENANCE

Leaventritt Collection, New York
By whom sold, New York, Parke-Bernet Galleries, Inc., 25 January 1961, lot 36
There acquired

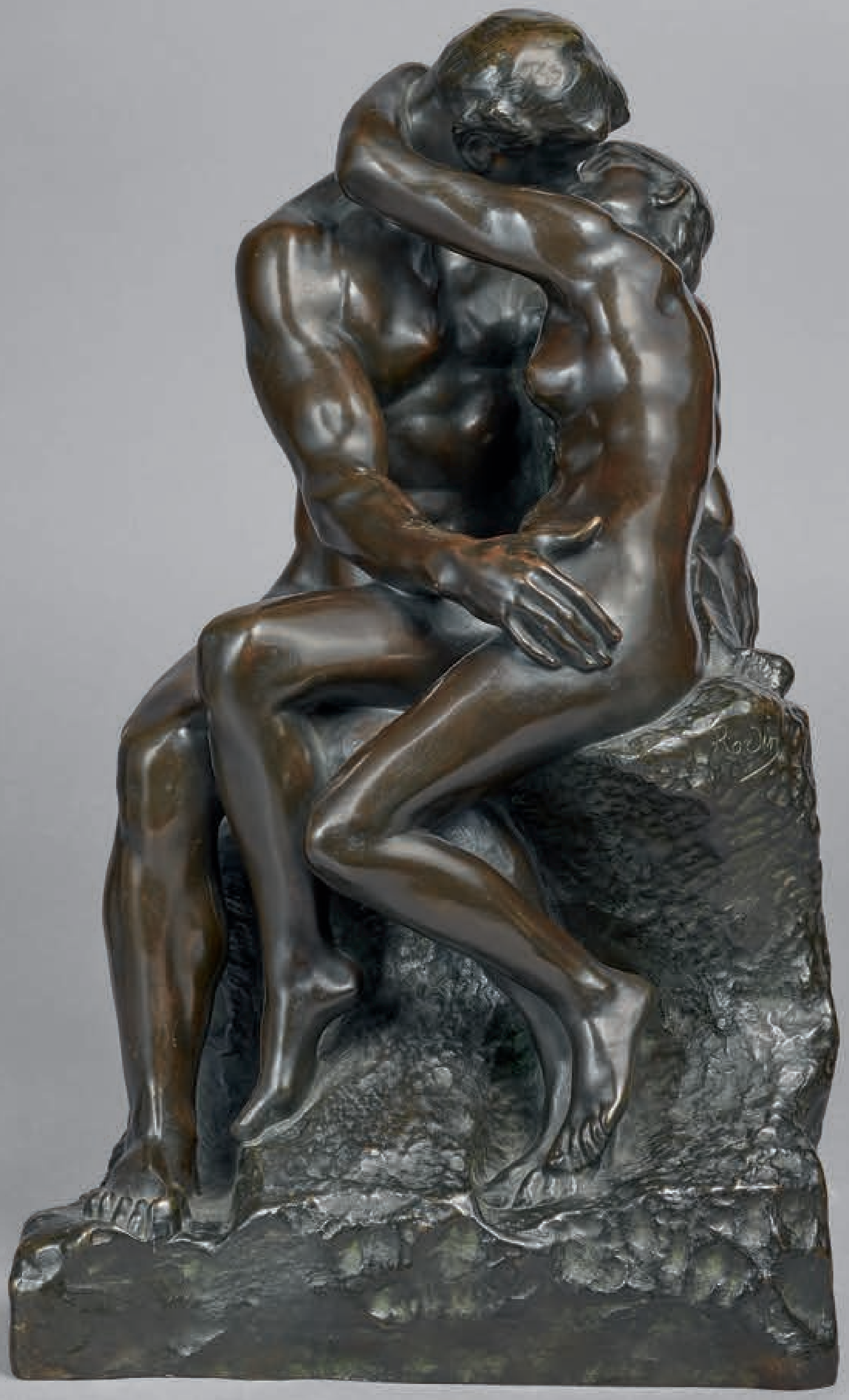
LITERATURE

G. Grappe, *Catalogue du Musée Rodin,* Paris 1927, reproduction of the marble version p. 47
G. Grappe, *Le Musée Rodin,* Paris 1947, reproduction of the marble version pl. 71
C. Goldscheider, *Rodin, sa vie, son oeuvre, son héritage*, Paris 1962, reproduction of the marble version
A.E. Elsen, *Rodin,* London 1963, reproduction of another cast p. 63
B. Champigneulle, *Rodin,* London 1967, reproduction of the marble version pp. 162-63
R. Descharnes & J.F. Chabrun, *Auguste Rodin,* Lausanne 1967, reproduction of the marble version pls. 54-55
I. Jianou & C. Goldscheider, *Rodin,* Paris 1967, reproduction of the marble version pls. 54-55
L. Goldscheider, *Rodin Sculptures,* London 1970, reproduction of the marble version p. 121
J.L. Tancock, *The Sculpture of Auguste Rodin,* Philadelphia 1976, reproduction of the marble version p. 77
J. de Caso & P. Sanders, *Rodin's Sculpture, A Critical Study of the Spreckels Collection,* San Francisco 1977, reproduction of another cast p. 150
N. Barbier, *Marbres de Rodin, collection du musée,* Paris 1987, reproductions of the marble version pp. 185 & 187
A. Le Normand-Romain, *Le Baiser de Rodin/The Kiss by Rodin,* Paris 1995, reproduction of another cast fig. 3
A. Le Normand-Romain, *Rodin,* Paris 1997, reproduction of the terracotta version p. 48
A.E. Elsen, *Rodin's Art, The Rodin Collection of the Iris & B. Gerald Cantor Center for the Visual Arts at Stanford University,* New York 2003, reproduction of another cast pp. 214-15
A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin,* vol. I, Paris 2007, no. S. 2393, reproductions of other casts pp. 158-63

Le Baiser is one of Rodin's best-known and most highly regarded sculptures. Originally intended for the left side of *La Porte de l'Enfer,* the present work portrays another scene from Dante's *Inferno*. These are the ill-fated lovers, Paolo and Francesca, who were murdered by Francesca's husband and Paolo's brother, Vanni Malatesta. Banished for their adulterous passion, the two lovers were doomed to spend eternity in an embrace.

Among all the love stories in Dante's *La Commedia*, this forbidden liaison, so reminiscent of courtly love, had the greatest resonance for a late nineteenth-century audience and appeared in seminal works by artists such as Gustave Doré. Unlike more austere, contemporaneous variations of this subject, Rodin's composition depicts the lovers in the throws of a passionate kiss. The sensuality of this work, enhanced by the tenderness of the figures' kiss, has made it one of the most celebrated images in Western art. Albert E. Elsen describes the novel gesture of Rodin's masterwork, "In *The Kiss*, which could have been made by 1881, Rodin was still trying to show the official art world that he could compose with the best of the *Prix de Rome* winners. In fact, he not only outdid them in the sincerity of the lovers' expressions of mutual awareness and love, he even revived an old gesture of sexual appropriation by having the more assertive Francesca sling her leg over that of the hesitant Paolo" (A.E. Elsen, *The Gates of Hell by Auguste Rodin*, Palo Alto 1985, p. 78).

The poet Rainer Maria Rilke wrote of this work in 1903, "The spell of the great group of the girl and the man that is named 'The Kiss' lies in this understanding distribution of life. In this group waves flow through the bodies, a shuddering ripple, a thrill of strength, and a presaging of beauty. This is the reason why one beholds everywhere on these bodies the ecstasy of this kiss. It is like a sun that rises and floods all with its light" (R.M. Rilke, *Rodin*, London 1946, p. 26).



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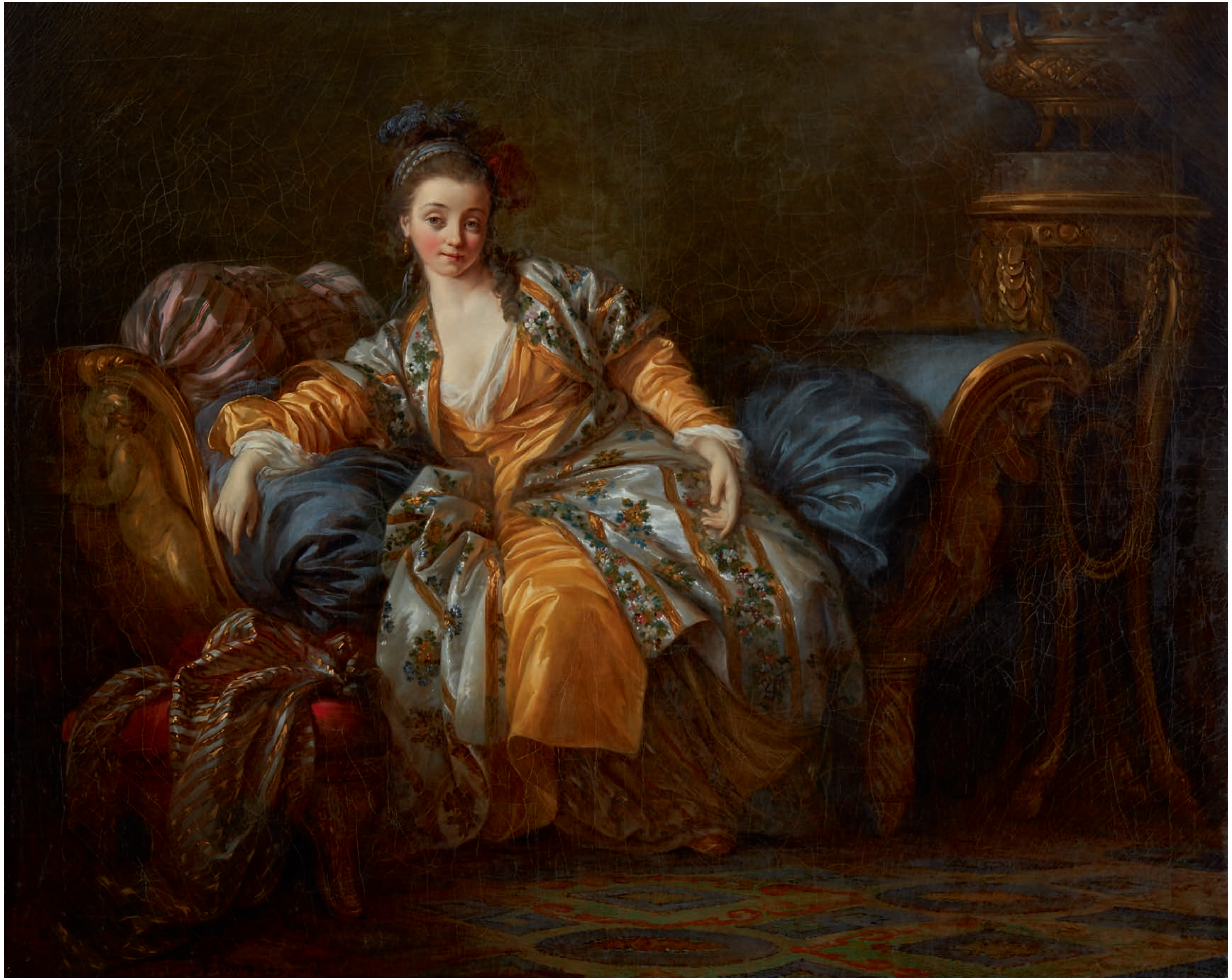

166

166

JEAN-BAPTISTE LE PRINCE

Metz 1734-1781 Saint-Denis-du-Port

Portrait of a woman on a divan

signed and dated lower left: *Le Prince 1772*
oil on canvas, unlined
28⅝ by 35⅝ in.; 72.7 by 90.5 cm

$ 600,000-800,000

PROVENANCE

Pierre Joseph Victor, Baron de Besenval de Brünstatt, by 1773, probably acquired directly from the artist
His sale, Paris, Baillet, 10 August 1795, lot 70, with incorrect dimensions
There probably acquired by Auguste Filleul
Thence by descent to Edmond Filleul (1818-1897)
Thence by descent in the Peyriague collection
By whom sold, Monaco, Sotheby's, 21 June 1991, lot 17
There acquired

EXHIBITED

Paris, *Salon*, 1773, no. 52 (as *Une femme se reposant sur un canapé,* lent by the Comte de Besenval)

LITERATURE

Éloge des tableaux exposés au Louvre le 26 août 1773. Suivi de l'entretien d'un lord, avec M. l'abbé A^{xxx}*,* Paris 1773, pp. 41-42
E. Bellier de la Chavignerie and L. Auvray, *Dictionnaire général des artistes de l'école française*, Paris, 1882, vol. I, p. 1017
J. Collins, "Genre Paintings Exhibited at the Salon, 1699-1789," in *The Age of Watteau, Chardin, and Fragonard: Masterpieces of French Genre Painting,* exhibition catalogue, Ottawa 2003, pp. 397, 402

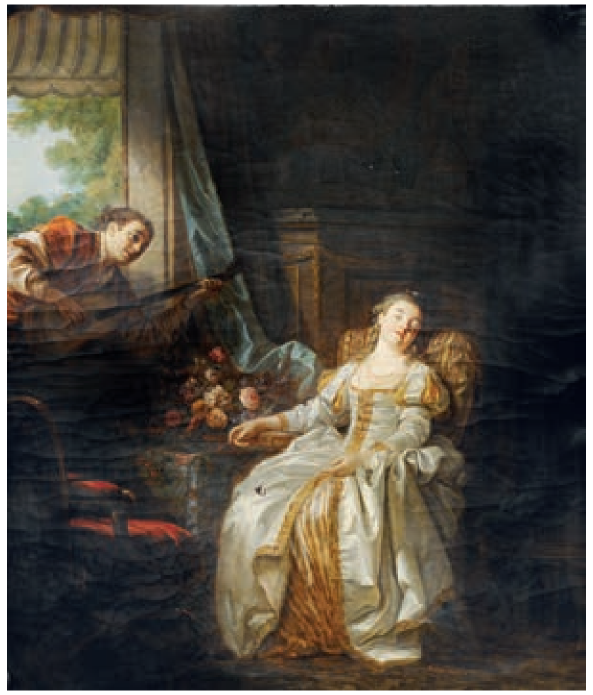

Fig. 1 Jean-Baptiste Le Prince, *L'Amour à l'espagnole*, 1773, Peinture à l'huile, H. 95 x L. 82 cm, musée des Beaux-Arts d'Angers, 2012.38.1 / Art Digital Studio

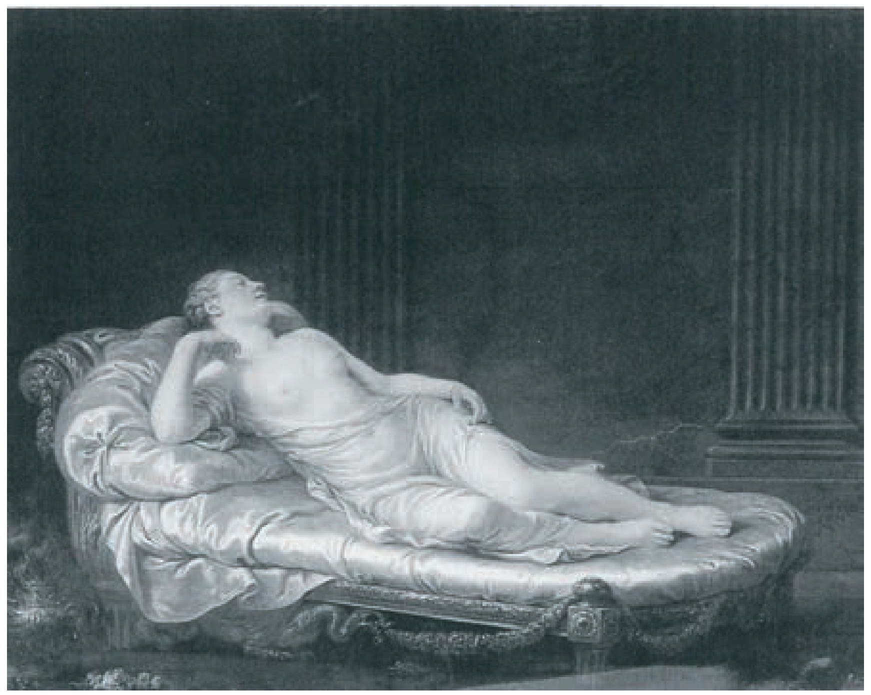

Fig. 2 Joseph Marie Vien, *Jeune Grecque endormie,* 1772, oil on canvas, 74 by 92 cm, private collection, Paris

Signed and dated 1772, this exquisite and luxurious depiction of a beautiful young woman reclining on an elegant divan is one of Jean-Baptiste Le Prince's finest works. Set in a sumptuous interior and teeming with rich fabrics, it serves as a visual testament to the lavish praise Le Prince received from contemporary viewers, including Denis Diderot, who appreciated the originality of the artist's compositions, the picturesque quality of the scenes he represented, and the exoticism of his costumes.

Born in Metz to a family of sculptors and gilders, the talented Le Prince trained in the studio of François Boucher in Paris, where he went on to lead a successful career as a painter, draughtsman, and printmaker. Around 1757, Le Prince moved to Saint Petersburg, Russia, where he welcomed many Imperial commissions from Empress Elizabeth, including at least forty overdoors for her Winter Palace, and from Emperor Peter III. It is thought that Le Prince also traveled throughout the Russian Empire and its neighboring lands during this period, possibly even visiting Finland and Lithuania. What is certain is that his time abroad was fruitful, and the people, costumes, and landscapes he encountered provided him with endless visual inspiration for the remainder of his career. In 1762 Le Prince returned to Paris, bringing with him the countless detailed drawings and prints he made during his travels. After being admitted to the Académie Royale in 1765, he exhibited regularly at the Salon du Louvre and built up a strong clientele interested in his novel and fascinating subjects, like the present work.

This painting first appeared at the Salon of 1773, where it was exhibited alongside a handful of other works by Le Prince, including his *L'amour à l'Espagnole,* formerly in the collection of the Marquis de Livois and today in the Musée des Beaux-Arts d'Angers (fig. 1).[1] Joseph-Marie Vien's *Jeune Grecque Endormie* of 1772 (fig. 2), a painting comparable in subject and date to the present work, was exhibited that same year. The similarities between the two works begin with their earliest provenance as the first owner of both works was Pierre-Joseph-Victor, Baron de Besenval, a celebrated connoisseur and collector.

The charm of the the present lot has enthralled spectators since it first appeared at the Salon. Although the remarks of art critics of the era could sometimes have a satirical bent, receiving any commentary was proof of appreciation for the work, while silence towards a painting was the most severe punishment. Contemporary observations of this painting appear in a fictional interview between an English aristocrat, "Mylord B***" and a certain "Monsieur L'Abbé A***" regarding highlights of the 1773 Salon.[2] Though slightly tinged with a debate on the attraction of natural versus rouged cheeks, the praise of the allure of this painting is certain:

L'Abbé: *…here is a pretty little face, mylord, a clever appearance.*

Mylord: *I would trade all of the women in the harem over there for this little gossip. Charming expression. I find fault, however…*

L'Abbé: *Well what then?*

Mylord: *The painter smeared her cheeks with an ugly dark rouge; nature is more beautiful without makeup.*

L'Abbé: *All of you Englishman don't like rouge.*[3]

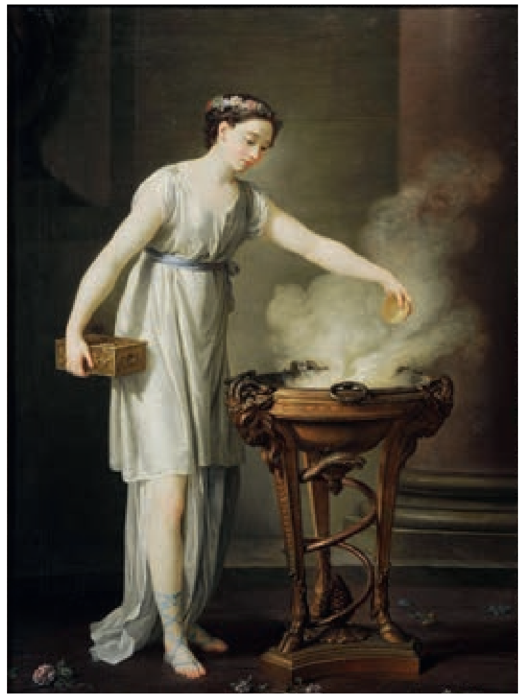

Fig. 3 Joseph Marie Vien, *La Vertueuse Athénienne,* oil on canvas, Musée des Beaux-Arts de Strasbourg, in. no. 2137.

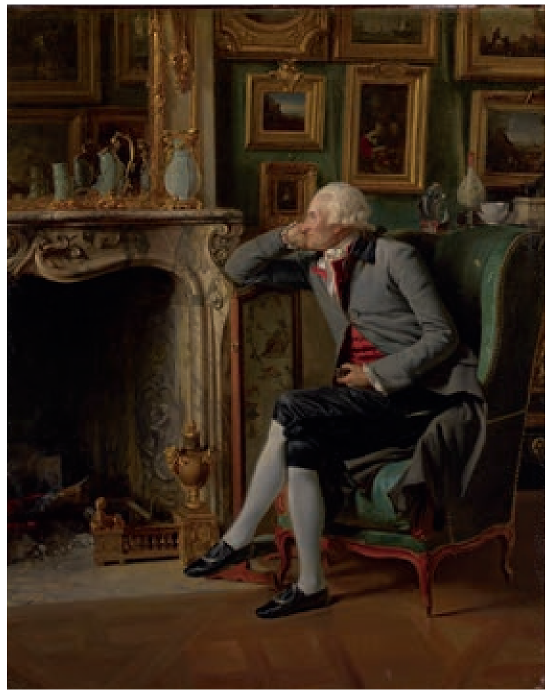

Fig. 4 Henri-Pierre Danloux, *The Baron de Besenval in his Salon*, oil on canvas, National Gallery, London, inv. no. NG6598.

Elements found within this painting are not only inspired by Le Prince's extensive travels but also by the fashions and tastes of the early 1770s. The gondola shaped sofa is a unique invention by the artist, but the entwined cherubim on the corners are also found within some large objects by the famed goldsmith Robert-Joseph Auguste as well as on a number of pieces of furniture by Gilles Joubert. The standing object near the right edge of the composition, which was would have served as console or a stove, resembles an *athénienne,* a type urn on a classical tripod stand. That name was invented around 1773 by J.H. Eberts, editor of the *Monument de Costume,* who drew inspiration from a similar object found in Jean-Baptiste Vien's *La Vertueuse Athénienne,* today in the Musée des Beaux-Arts in Strasbourg (fig. 3).

A Note on the Provenance:

The present canvas was very likely acquired directly from the artist by the elegant and aristocratic connoisseur Pierre Joseph Victor, Baron de Besenval de Brünstatt, who owned the work by the time it was exhibited at the Salon. Henri-Pierre Danloux famously rendered a portrait of Besenval in his salon (fig. 4). That painting was acquired at Sotheby's New York on 27 May 2004 for $2,472,000 by the National Gallery of London, where the work presently hangs. Besenval was the Commander-in-Chief of the ill-fated Swiss Guards, and he was largely responsible for maintaining loyalty and order to the French Crown in the turbulent days after the establishment of the French National Assembly (17 June, 1789). With the storming of the Bastille he attempted to flee to his native Switzerland but was arrested *en route*. Besenval was imprisoned in the Château de Brie-Comte-Robert before being taken back to Paris where he was held at the Châtelet prison and charged with *lèse-nation.* He was acquitted of these charges and freed in January 1790. Despite his prominent political and military position, it was as a collector that Besenval achieved his greatest renown. The present work remained in Besenval's collection until his posthumous sale in Paris in 1795, and then entered a private collection, in whose family this painting descended until it was sold in in 1991 at Sotheby's Monaco for the equivalent of almost $1 million, which remains today the record price for this artist at auction.

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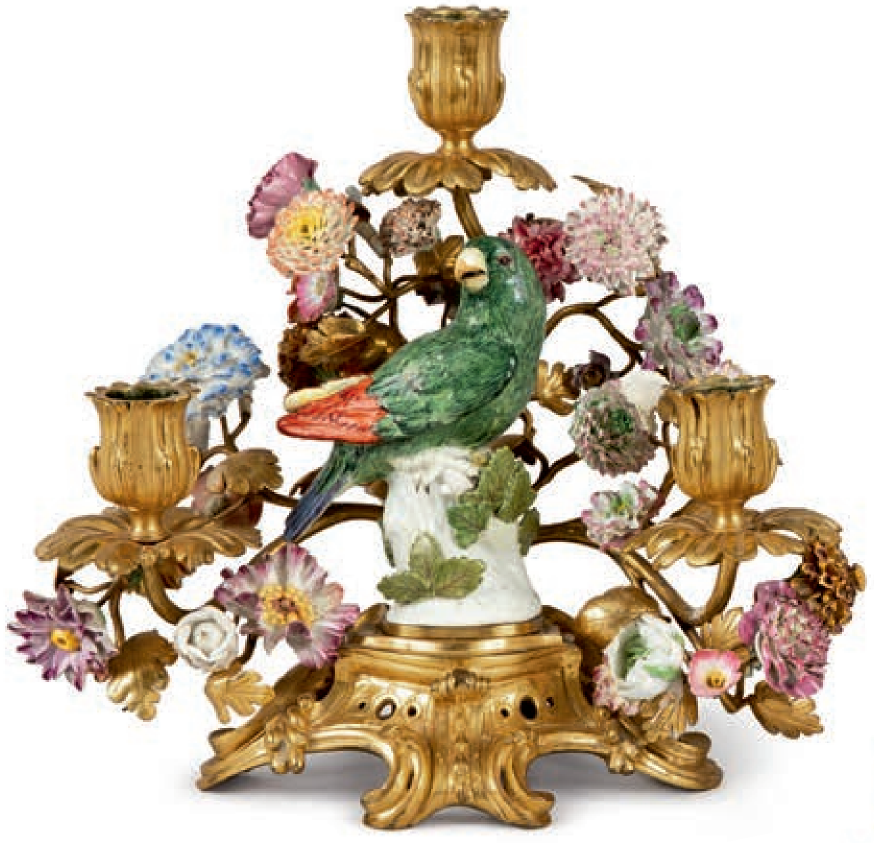
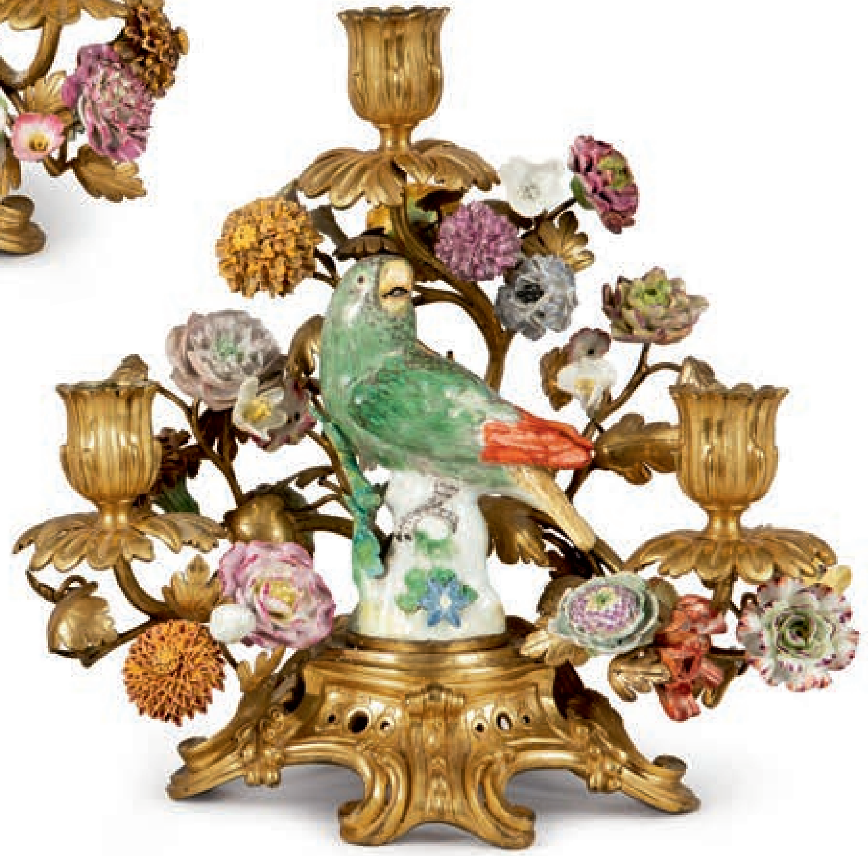
[1] 1773 Salon, no. 53, as *"Une Femme endormie, qu'un jeune Homme veut éveiller au son de sa guitare."* Oil on canvas, 73.5 by 60 cm, signed and dated *Le Prince 1773, Musée des Beaux-Arts d'Angers, 2012.38.1.*

[2] See *Éloge des tableaux exposés au Louvre le 26 août 1773. Suivi de l'entretien d'un lord, avec M. l'abbé Axxx,* Paris 1773, pp. 41-42.

[3] As translated: L'Abbé: *…voilà un joli minois, Mylord, une mine futée.* / Mylord: *Je donnerois toutes les femmes du serail là-bas, pour cette petite commere. Charmant expression. Je trouve à redire cependant…* / L'Abbé: *Eh quoi donc?* / Mylord: *Le Peintre lui a barbouillé les joues avec un vilain rouge foncé; la nature eft plus belle sans fard*. / L'Abbé: *Vous autres Messieurs les Anglois n'aimez pas le rouge.*





167

167

TWO LOUIS XV GILT BRONZE AND MEISSEN THREE-LIGHT CANDELABRA, CIRCA 1745-50

each with a parrot perched upon a tree stump surrounded by gilt bronze branches fitted with porcelain flowerheads
height 12 in.; width 12 in.; 30 cm; 30 cm

PROVENANCE

Baronne René de Becker
Rosenberg and Stiebel, New York
Collection Kenzler, Sotheby Parke Bernet, Inc., Geneva, 28 June 1979, lot 45

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

$ 20,000-30,000

168

A LATE LOUIS XVI GILT AND PATINATED BRONZE CHINOISERIE MANTEL CLOCK, CIRCA 1790, THE GILT BRONZE CONCAVE BASE ADDED LATER

dial re-enamelled, signed *Mauduit A PARIS;* anchor escapement with silk suspension operated by a key from the front
height 27 in.; width 15 in.; depth 10½ in.; 68.5 cm; 38 cm; 27 cm

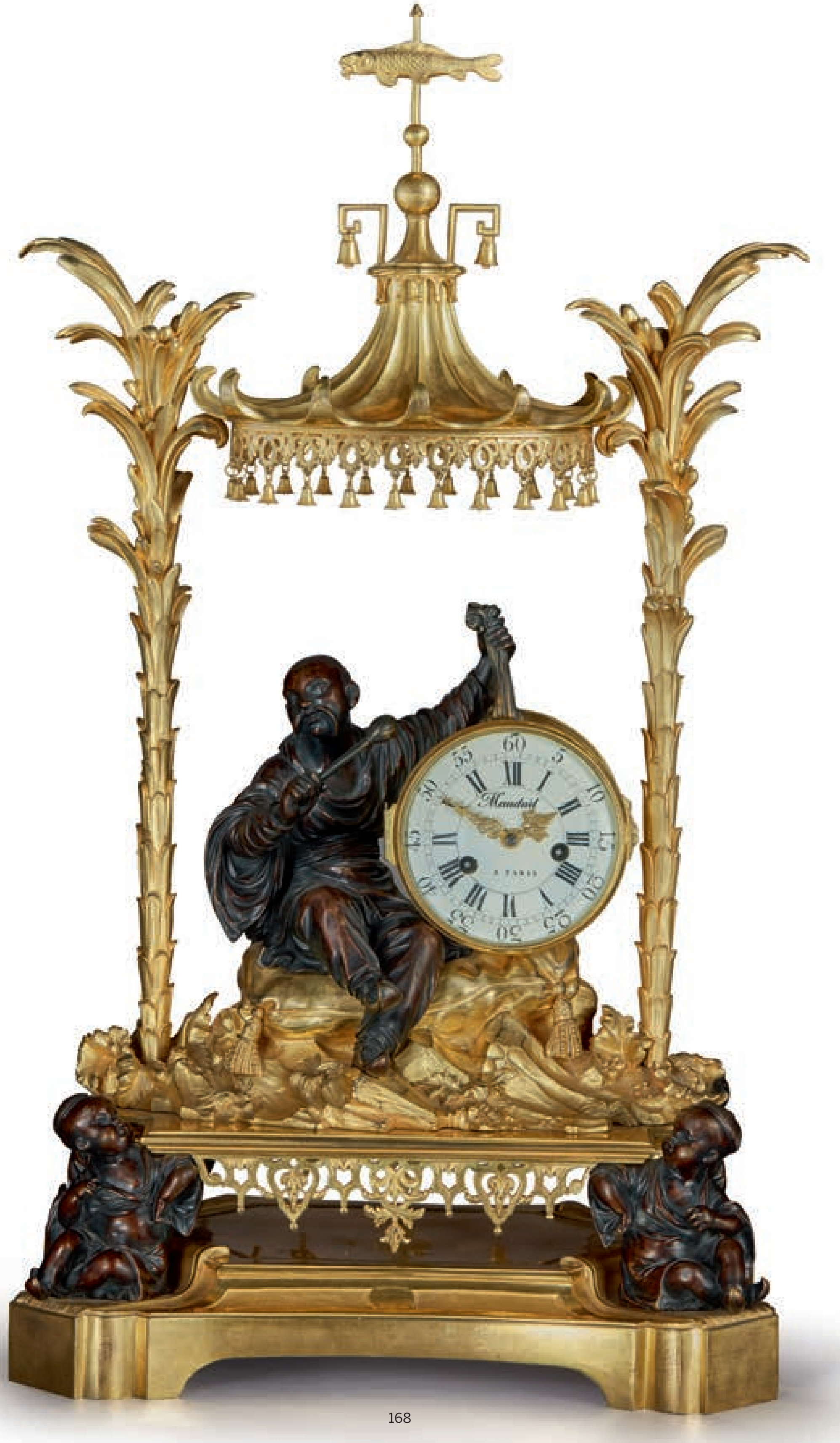
LITERATURE

P. Kjellberg, *Encyclopédie de la pendule française,* Paris 1997, ill. p.282

Two other examples of this model are recorded. The first, in the Musée Nissim de Camondo in Paris, has a much simpler marble base and a later onyx bowl suspended between the palm columns rather than a Chinese canopy and weathervane. The second is in the Royal Collection (RCIN 2868) and was probably supplied by Daguerre to the Prince Regent for the Chinese Room at Carlton House in the late 1780s or early 1790s. The rockwork base, Chinese drummer figure and Chinese superstructure are almost identical to the Zilkha version, with small variations to casting and a different pierced fretwork design, but the Chinese figure and canopy are colourfully painted, in keeping with the exotic decorative scheme of the interior.

In 1811 the furnishings of the Chinese Room were moved to the Bow Room on the principal level of Carlton House, and a new base in the form of a gilt bronze tasseled cushion was added by Vulliamy. In 1819 the clock was transferred to Brighton Pavilion, where it was recorded in the Drawing Room of the Lord Stewart's Apartments, and when the Pavilion was sold in 1846 the clock was sent to Windsor Castle. It has currently been returned to Brighton Pavilion on loan.

$ 20,000-30,000



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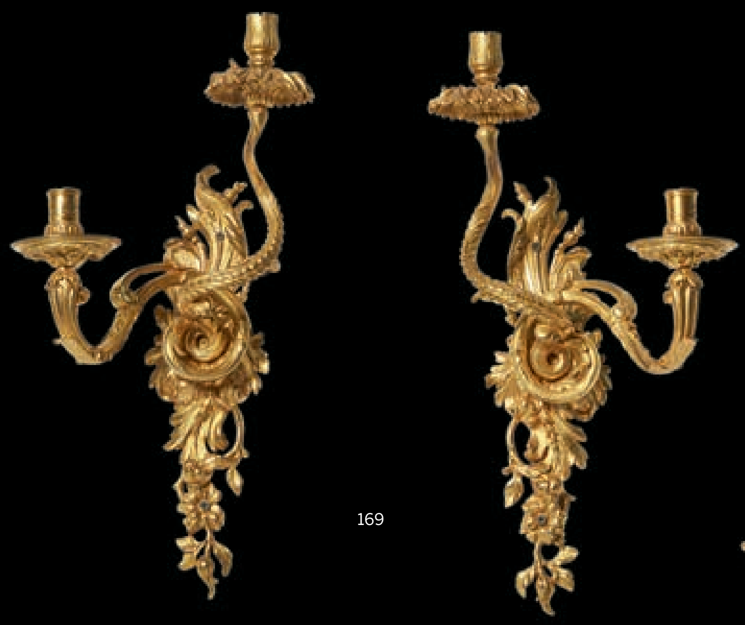

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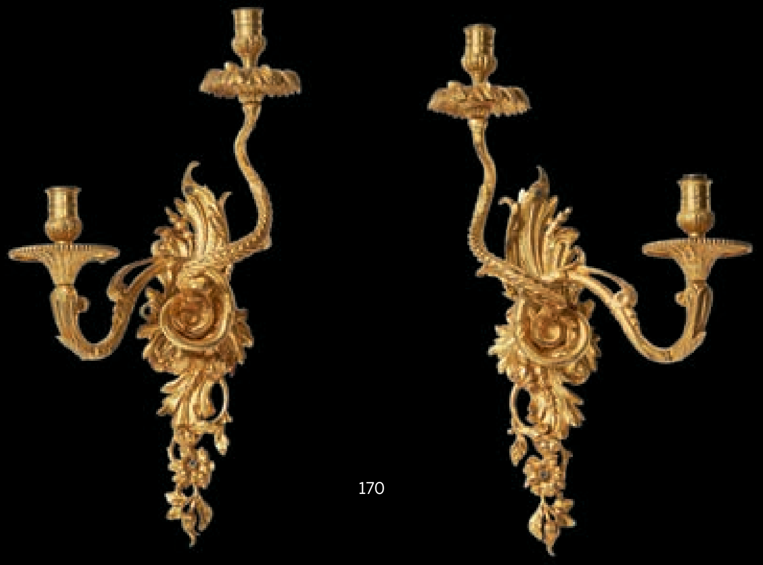

170

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A PAIR OF RÉGENCE GILT-BRONZE TWO-LIGHT BRAS DE LUMIÈRE IN THE MANNER OF ANDRE-CHARLES BOULLE AND HIS WORKSHOP, CIRCA 1715

height 19½in.; width 12 in.; 49.5 cm; 30.5 cm

PROVENANCE

Kraemer & Cie., Paris

Non-invasive XRF testing indicates the bronze alloy is of a composition consistent with work produced in the early eighteenth century.

André-Charles Boulle's activities as a creator and manufacturer of gilt bronze objects were equally as important as his furniture business, and the convoluted arms and acanthus backplates of these wall lights are inspired by designs published in Plate 8 of his *Nouveaux dessins de meubles et ouvrages de bronze et de marqueterie* engraved by Mariette and published in the 1720s.

$ 20,000-30,000

170

A PAIR OF LATE LOUIS XIV GILT BRONZE TWO-LIGHT BRAS DE LUMIÈRE IN THE MANNER OF ANDRE-CHARLES BOULLE AND HIS WORKSHOP, CIRCA 1720

height 19 ½in.; width 12 in.; 49.5 cm; 30.5 cm

PROVENANCE

Kraemer & Cie., Paris

Non-invasive XRF testing indicates the bronze alloy is of a composition consistent with work produced in the early eighteenth century.

Acquired at the same time as lot 170 and clearly intended as a set, this pair appears to be an early 18th century after-cast after the other pair manufactured several years previously.

$ 15,000-25,000

171

A PAIR OF LOUIS XV GILT BRONZE CHENETS, CIRCA 1745

stamped with the *C Couronné* mark; slight variation in height
height of taller 20¾ in.; height of shorter 17½ in.; width 17¾ in.; 53 cm; 44.5 cm; 45 cm

PROVENANCE

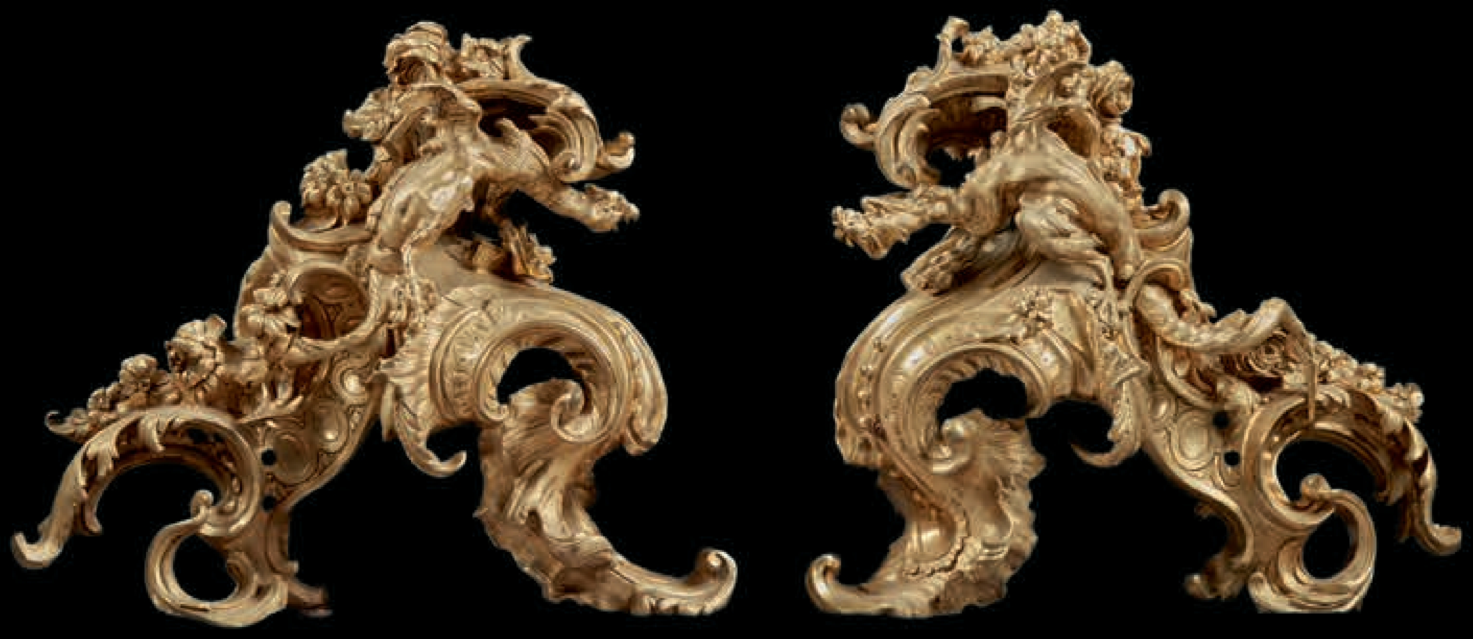
Alexander Collection, Christie's New York, 30 April 1999, lot 75

The C *Couronné poinçon* stamp was a tax mark used in France between 1745 and 1749, on any alloy containing copper.

Boasting a powerful illusion of motion and drama, these chenets of asymmetric form, epitomise the French *rocaille*, or Rococo style which emerged during the first half of the 18th century and which flourished during the reign of Louis XV. The quality of chasing would suggest that they were executed by one of the leading *bronziers* at the time, but due to sparse documentation, it sadly does not allow us to define an attribution.

With intertwined C scrolls, flowers, foliage and spread-winged dragons, the design of these chenets share ornamental elements and movement depicted in an engraving dated 1724-1750, by François Roumier (1701-1748), now in the Victoria & Albert Museum (E.2428-1909) as well as a design by Nicolas Pineau (1684-1754), in particular a drawing of a wall-light, in the Kunstbibliothek, Berlin, published in H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, vol. I, Munich, 1986, p. 66, fig. 1.9.19.

$ 50,000-80,000



171

THE MACHAULT D'ARNOUVILLE BOULLE BUREAU PLAT

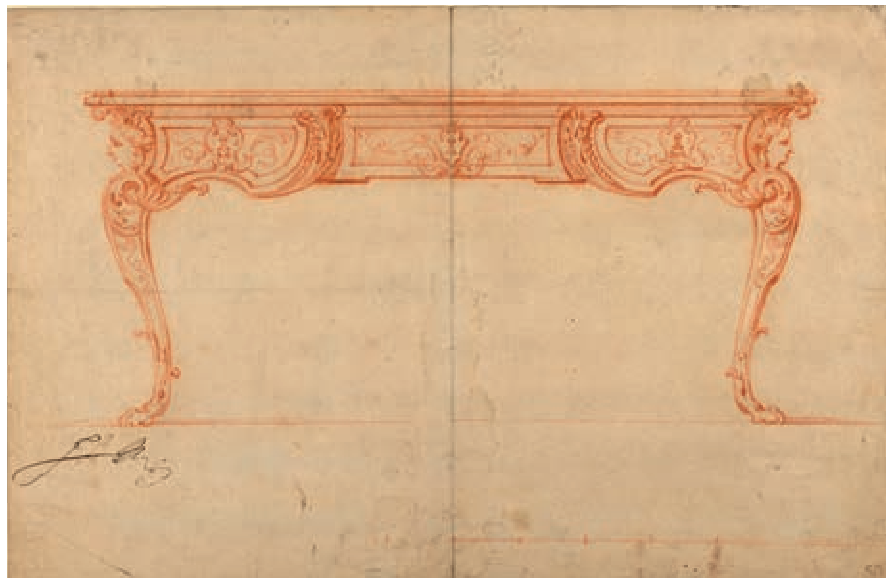


Fig. 1 Elevation of a writing desk, 1675-1700. Red chalk on cream laid paper, Cooper Hewitt, Smithsonian Design Museum

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A LOUIS XIV GILT-BRONZE MOUNTED BRASS AND TORTOISESHELL CONTRE-PARTIE MARQUETRY BUREAU PLAT ATTRIBUTED TO ANDRE-CHARLES BOULLE, CIRCA 1715

height 30½ in.; width 78 in.; depth 37¼ in.; 77.5 cm; 198 cm; 94.5 cm

$ 500,000-1,000,000

PROVENANCE

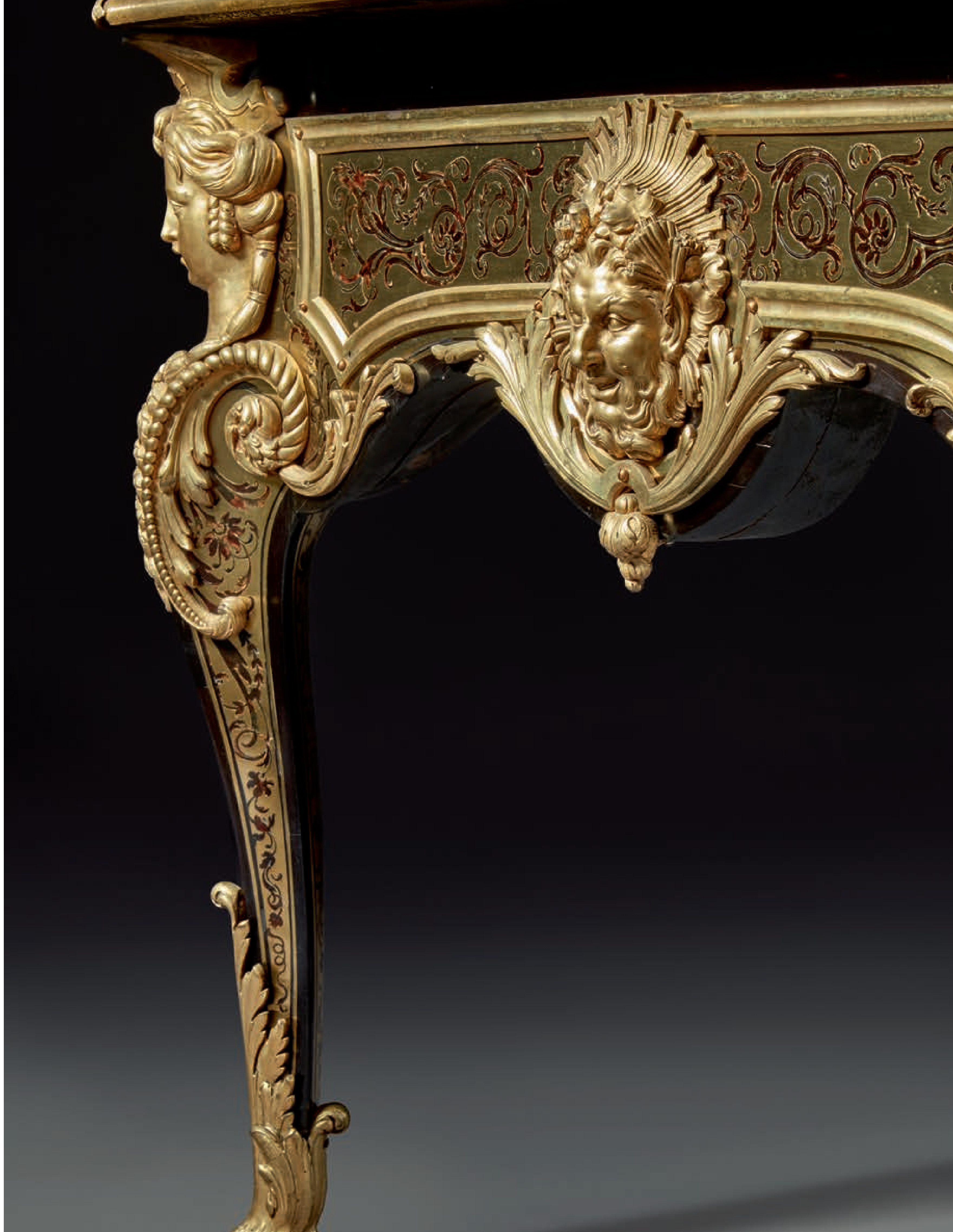
Acquired by Jean Baptiste de Machault d'Arnouville, Comte d'Arnouville (1701-1794) and placed in the *Grand Cabinet* of the Château d'Arnouville, together with a cartonnier and clock by Pierre Gaudron
By descent to his son Charles d'Arnouville (1747-1830), Château d'Arnouville
By descent to his daughter Geneviève Françoise Aglaé de Machault, Comtesse de Choiseul-Daillecourt (1801-1869), Château d'Arnouville
By descent to her son Léon de Choiseul-Daillecourt (d.1879), Rue Traktir, Paris
By descent to his son Charles de Choiseul-Daillecourt (d.1884), Château de Saint-Pierre-Eglise
By descent to his sister Alix de Choiseul-Daillecourt, by whom sold Galerie Georges Petit, Paris, 21 May 1986, lot 3 (bureau plat, cartonnier, and clock)
Collection of the Prince de Wagram
Jaime Ortiz Patiño Collection, Sotheby's New York, 20 May 1992, lot 59 (bureau plat)

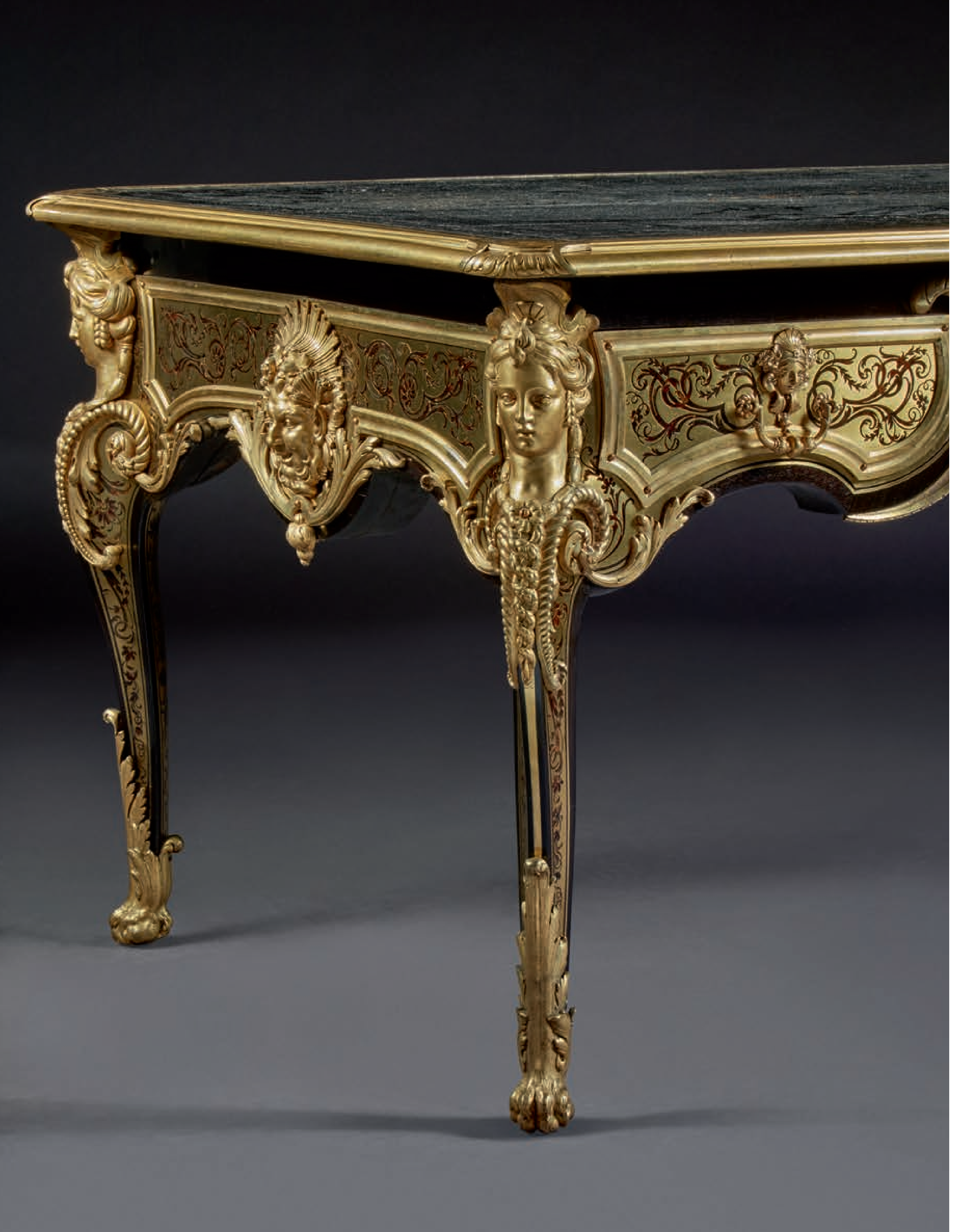
LITERATURE

Daniel Meyer, *Le mobilier de Versailles: XVIIe et XVIIIe siècles*, Dijon 1992
Alexandre Pradère, *French Furniture Makers: The Art of the Ébéniste from Louis XIV to the Revolution*, London 1989
Vincent Pruchnicki, *Arnouville: le château des Machault au XVIIIe siècle*, Paris 2013
Jean Nérée Ronfort, *André Charles Boulle (1642-1732): Un nouveau style pour l'Europe*, Paris 2009

Non-invasive XRF examination of the brass marquetry and bronze mounts indicates the alloys are consistent with those used in 18th-century work.

The Château d'Arnouville





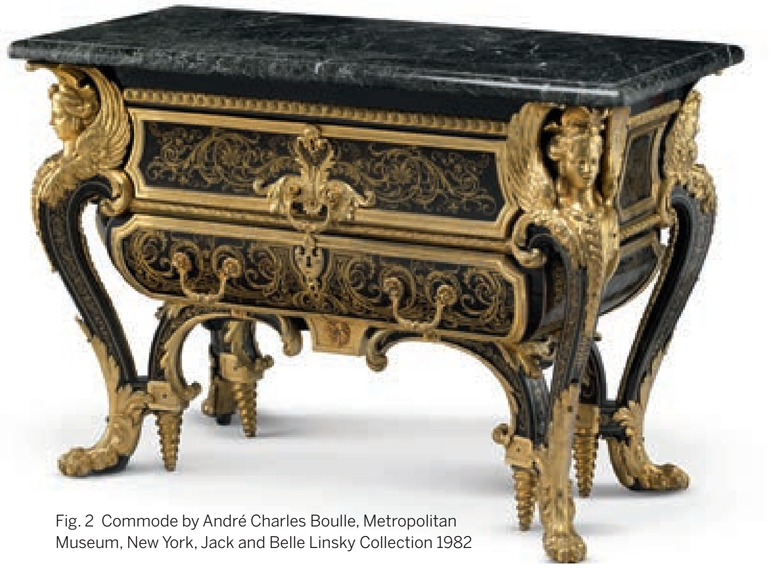


Fig. 2 Commode by André Charles Boulle, Metropolitan Museum, New York, Jack and Belle Linsky Collection 1982

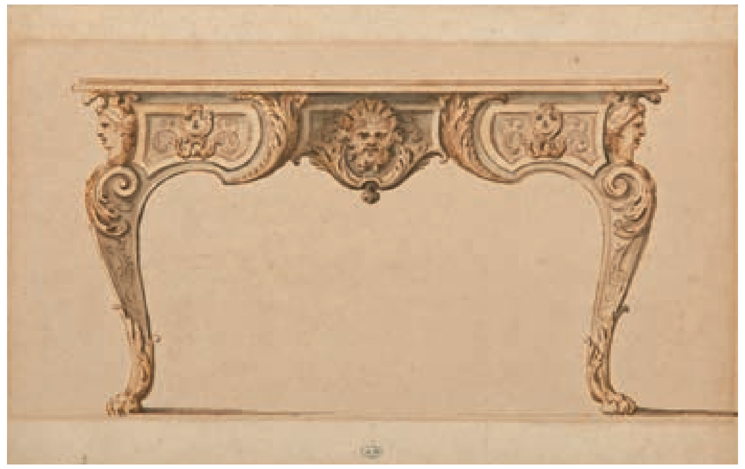


Fig. 3 Attributed to André Charles Boulle, *Design for a Bureau Plat,* pen and brown ink with grey and brown wash, Paris Museé des Arts Décoratifs
© MAD/Jean Tholance

THE ICONIC BOULLE WRITING DESK

Of all the creations in furniture design that André-Charles Boulle is credited with inventing, developing or popularising, possibly the most successful and influential is the classic French writing table known as the *bureau plat*. Furniture forms devoted specifically to writing whilst seated and incorporating drawers for storage began appearing in the second half of the 17th century and were generally described as *bureaux*. By 1690 the term was sufficiently established to merit an entry in Antoine Furetière's *Dictionnaire Universellle,* which defined a bureau as *une table garnie de quelques tiroirs ou tablettes, où les gens d'affaires ou d'estude écrivent & mettent leurs papiers.*

Initially the most common format was a construction of eight straight legs, normally joined by a stretcher, with two or three tiers of short drawers flanking a frieze drawer above a kneehole recess. Traditionally called a *bureau Mazarin* because of an erroneous association with the celebrated minister and Regent to Louis XIV, Cardinal Mazarin, desks of this type were produced by Boulle decorated with floral marquetry during the 1680s. During the following decade he modified the form by replacing the central kneehole compartment with a single frieze drawer and introducing what would become archetypal characteristics of his style: arabesque marquetry in brass and tortoiseshell rather than floral designs in wood, and highly sculptural gilt bronze mounts. By the early 18th century the bureau plat had assumed its present form of three single frieze drawers across the front and four rather than eight legs, these now gently curved and referred to in contemporary inventories as *pieds de biche, a* precursor of the cabriole leg of the Louis XV period. The first written reference to such a desk appears in the inventory of the dealer Paul Verani in 1713, but the earliest visual record occurs over ten years earlier in Hyacinthe Rigaud's 1702 portrait of Cardinal Bossuet (Louvre, Paris).

SATYR MASKS AND *TETES DE FEMMES*

Bureaux produced by Boulle and his workshop incorporated several variations of bronze mounts, notably at the corner angles, where the most common designs were satyr masks and female busts. The satyr mask, based on a *modello* by the sculptor François Girardon and appearing on the desk in the Bossuet portrait, was probably the earlier of the two. It relates to a drawing attributed to Boulle in the Musée des Arts Décoratifs, Paris (Inv. 723 B2; ill. Ronfort, no.66 p.329) depicting a medium-sized bureau plat in its completed form, the central drawer mounted with a mask of a bearded man, generally interpreted to be Democritus or Heraclitus, the 'laughing' and 'weeping' Greek philosophers, and satyr masks to the sides, heading the chutes on the gracefully curved legs. This new model enjoyed a certain degree of popularity, and several large-scale versions survive in important collections including the Getty, Wallace, Frick, Windsor Castle and Chatsworth.

Female busts probably date from after 1708, the year the model first appeared not on a bureau plat, but as winged corner mounts on the pair of commodes supplied to the King's Bedchamber at the Grand Trianon (Meyer, n.9 p.54-57), arguably Boulle's most celebrated commission and another of his legendary creations of a new type of furniture. Boulle subsequently produced further versions of this commode, examples of which are today at Petworth House and in the Linsky Collection at the Metropolitan Museum [Fig. 2] Boulle adapted their mounts for use on writing desks, as seen on two further drawings attributed to the master. One, in the Musée des Arts Décoratifs Paris (Inv. 723 B 3, Ronfort n.67 p.330 [Fig.3] presents a piece of improbably short width but with identical female busts to the Versailles commodes at the corners, and centred with a model of a bearded mask above acanthus scrolls, identical to the central mount on the shorter sides of the present lot; it has been suggested that the intention may have been to illustrate mounts from different sides on a single sheet. The second drawing (Cooper Hewitt Museum, New York (Inv.1922-21-196) [Fig.1, represents a bureau plat of more standard width, with the pronounced acanthus scrolls below the female angle mounts extending inwards towards the flanking frieze drawers - also seen on the offered lot - clearly shown. The sheet bears a highly stylised signature of Gilles-Marie Oppenord (1672-1742), a draughtsman and designer and son of the cabinetmaker Alexandre-Jean Oppenordt (d.1715), Boulle's primary colleague and competitor who also held an *atelier* at the Louvre. After his father's death, Gilles-Marie collaborated on several projects with Boulle and his sons, and his signature on this drawing could well be that of an approval rather than a sign of authorship.

(ALTERNATE VIEW)

This drawing corresponds closely to a desk in *première partie* supplied by Boulle in 1720 to the the Duc de Bourbon, 7th Prince de Condé and *premier minstre* to the young Louis XV (d.1740), that is unusually well-documented for an early 18th century piece of furniture. Accompanied by a cartonnier, it resided at the Château de Chantilly throughout the 18th century and was seized by the Revolutionary government in 1793. Separated from its cartonnier, it was transferred to Versailles in 1834 where it remained until recently when returned to Chantilly on loan. The Zilkha bureau is an almost identical *contre-partie* version of the Condé desk, the primary difference being the keyhole escutcheons on the flanking drawers in the form of female masks rather than double eagle-headed shields, which correspond to the escutcheon design seen on Boulle's drawings.

The Condé desk was one of the few items managed to be rescued from the terrible fire that destroyed much of Boulle's workshop in the Louvre in August 1720 and is specifically cited in the inventory of the damage. Interestingly the same inventory reveals a significant quantity of bureaux plats that were destroyed – five in brass and tortoiseshell marquetry and two in '*bois de couleur*' that were existing orders, along with a further twelve '*de six pieds de long plus ou moins avancés*', listed as not part of any particular commission. These numbers not only reveal the impressive scale of Boulle's enterprise, with nearly twenty large bureaux plats – only one of many types of furniture and objects his workshop produced – in production, but also the immense prestige and success the model enjoyed in the early 18th century. The cost of labour and materials for such desks was a considerable investment, so for Boulle to tie up so much capital in stock not intended for specific clients demonstrates a high level of confidence in finding purchasers.

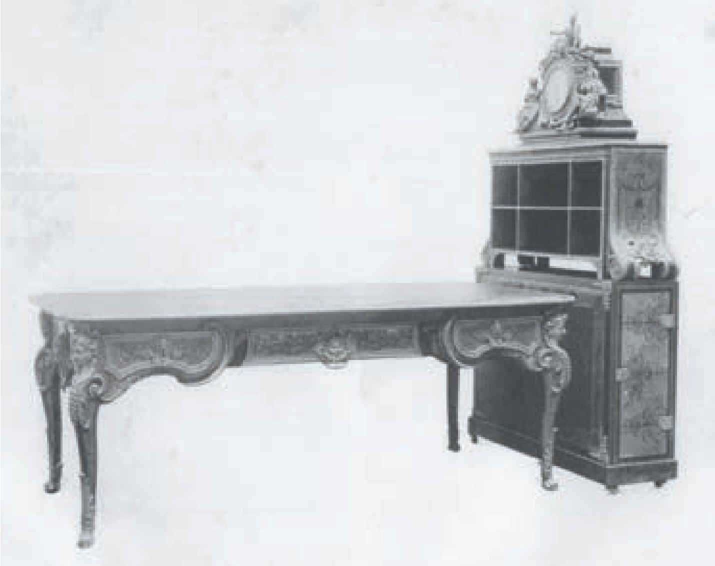


Fig. 5 Lot 172 with its caronnier (now in the Walters Art Gallery, Baltimore)

TOWN AND COUNTRY *BUREAUX PLATS ET CARTONNIERS*

Like many Boulle bureau plats, the Zilkha desk was originally accompanied by a cartonnier and mantel clock of the Three Fates by Pierre Gaudron, but these became separated from the bureau sometime in the early 20th century and are now in the Walters Art Gallery, Baltimore [Inv.65.46 Fig.5] The ensemble was originally in the collection of Comte Jean-Baptiste de Machault d'Arnouville (1701-1794), the powerful Louis XV statesman who served as *contrôleur général des finances,* Naval Secretary and finally *Garde des Sceaux* until falling out of favour with Madame de Pompadour in 1757. After his disgrace he retired to his family château in Arnouville, approximately 15 km north of Paris, which he had rebuilt in the 1750s by Pierre Contant d'Ivry in a grand scheme that included displacing an entire village but was never fully completed. As one of the most influential ministers of the era, the Comte d'Arnouville's intention was to create a seat to exhibit his status and also display his extensive collection of furniture and decorative arts, one of the most important of the 18th century and on a par with those of Randon de Boisset, Blondel de Gagny and the Duc d'Aumont. The collection was also unusual, if not unique, in possessing not one but two Boulle bureau plats and cartonniers, both with *têtes de femmes* angle mounts.

The first of these was located in Machault's Paris *hôtel particulier* in the Rue du Grand-Chantier, inherited from his father, the Paris Lieutenant of Police Louis-Charles de Machault d'Arnouville, who probably acquired the desk and cartonnier directly from the Boulle workshop. They are mentioned in the probate inventories undertaken after the death of both Machault's mother in 1720 and his father in 1750. The bureau and cartonnier later passed by descent to the Marquis de Vogue and have remained together to the present day, now in a private collection and last appearing on the market in 1994 (Wendell Cherry Collection, Sotheby's New York, 20 May 1994, lot 80; ill. Ronfort, p.83 fig.29) [Fig.4].

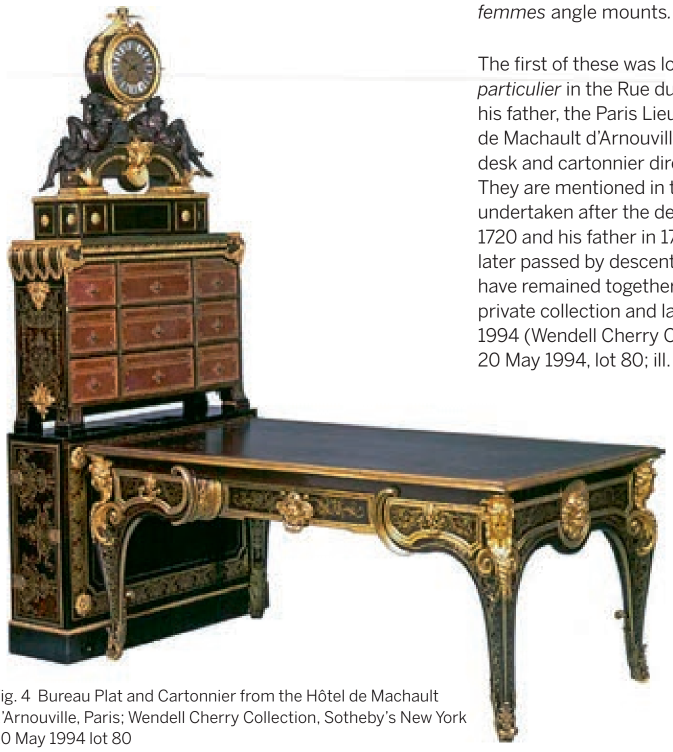
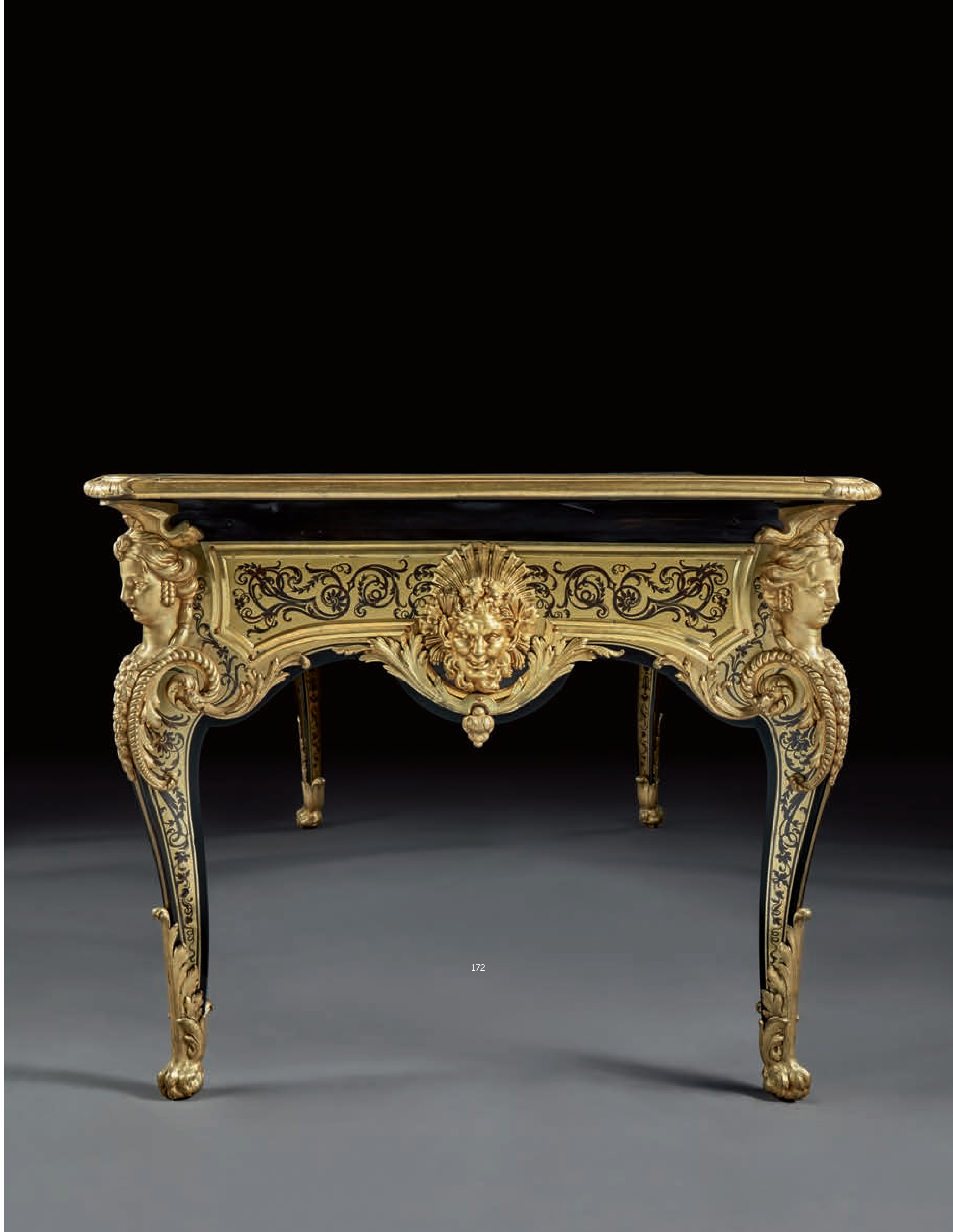
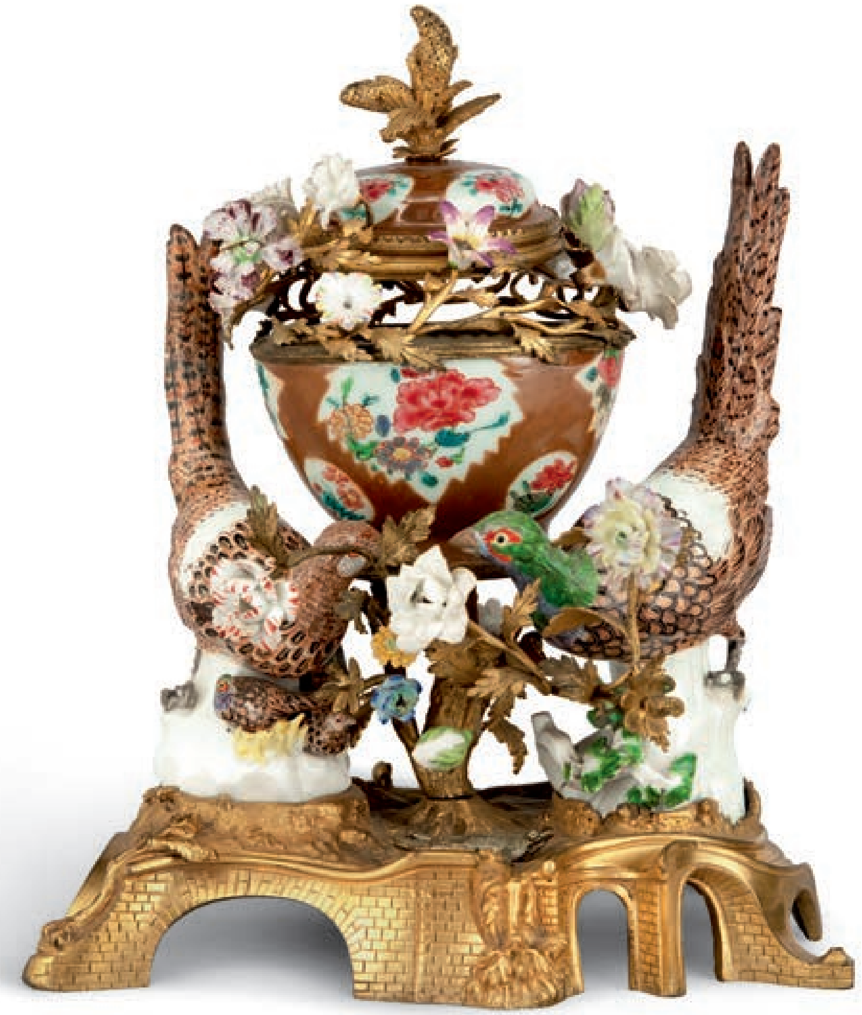


Fig. 4 Bureau Plat and Cartonnier from the Hôtel de Machault d'Arnouville, Paris; Wendell Cherry Collection, Sotheby's New York 20 May 1994 lot 80

At some stage Machault decided to acquire a comparable desk and cartonnier for the country, presumably during the aggrandizement of his château in the 1750s, though the first written mention of the present lot only occurs in the inventory taken after his death in 1794, where it is situated in the *Grand Cabinet* on the ground floor. Although the Paris desk was in *première partie*, the two are extremely similar, with almost identical marquetry design and mounts apart from the sabots and scrolls at the angles. That Machault was able to find such a closely corresponding piece suggests the intervention of one of the marchands merciers like Lazare-Duvaux or Thomas Hébert, through whose offices Machault is known to have acquired other important works in his collection. These include a Boulle *meuble à hauteur d'appui* with figures of Aspasia and Socrates and a red Chinese lacquer *armoire à doucine* by BVRB II (now at Versailles), both also placed in the *grand cabinet*. The other rooms in the château were furnished with equal magnificence, such as the main salon with a Boulle marquetry commode attributed to BVRB I (sold Christie's Paris, 16 December 2008, lot 11) and the bedchamber with a Chinese lacquer commode by BVRB II (Metropolitan Museum, 1974.356.189), and magnificent gilt-bronze mounted Chinese and Japanese porcelain (Pruchnicki p.43-55). The bureau plat and cartonnier remained together until sold at auction in Paris in 1896, and the subsequent history of the desk is unknown prior to its entering the Patino and Zilkha collections in the second half of the 20th century.

Other comparable Boulle bureaux plats with *têtes de femmes* mounts include two examples in *première partie*, one from the collection of the Earls of Bronlow, Ashridge Park, and the other from the Foulc Collection, Paris and with a cartonnier, both formerly in the Wildenstein Collection, sold Christie's London, 14-15 December 2005, Lots 15 and 210; and one in *contre-partie* from the Vyner Collection, Fountains Abbey, Yorkshire, sold Sotheby's Paris, 23 June 2004, lot 38.





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A LOUIS XV GILT BRONZE-MOUNTED MEISSEN AND CHINESE EXPORT PORCELAIN POT POURRI, MID-18TH CENTURY

centered by a lidded Chinese Export bowl flanked by a pair of Meissen pheasants on a rusticated base
height 10¼ in.; width 8½ in.; 5 in.; 26 cm; 21.5 cm; 13 cm

PROVENANCE

Henry and Emma Budge, Hamburg
Forced sale of the Emma Budge estate, Paul Graupe, Berlin, 27-29 September 1937, lot 740
Adolf Bodenheim, Berlin, acquired at the above sale for RM 800
Rosenberg and Stiebel, New York
Collection of Henry Ford II, Sotheby's New York, 25 February 1978, lot 53

This lot is being offered for sale pursuant to a settlement agreement with the estate of Emma Budge.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

$ 10,000-15,000

Paul Graupe, Berlin (Ed.) Die Sammlung Frau Emma Budge Hamburg: Gemälde, Farbstiche, Skulpturen, Statuetten, Kunstgewerbe

174

A PAIR OF ROCOCCO GILT BRONZE THREE-LIGHT CANDELABRA AFTER A DESIGN BY MEISSONNIER, 19TH CENTURY

with removeable arms
height 23½ in.; width 16 in.; width of base 8½ in.; 60 cm; 40.5 cm; 21.5 cm

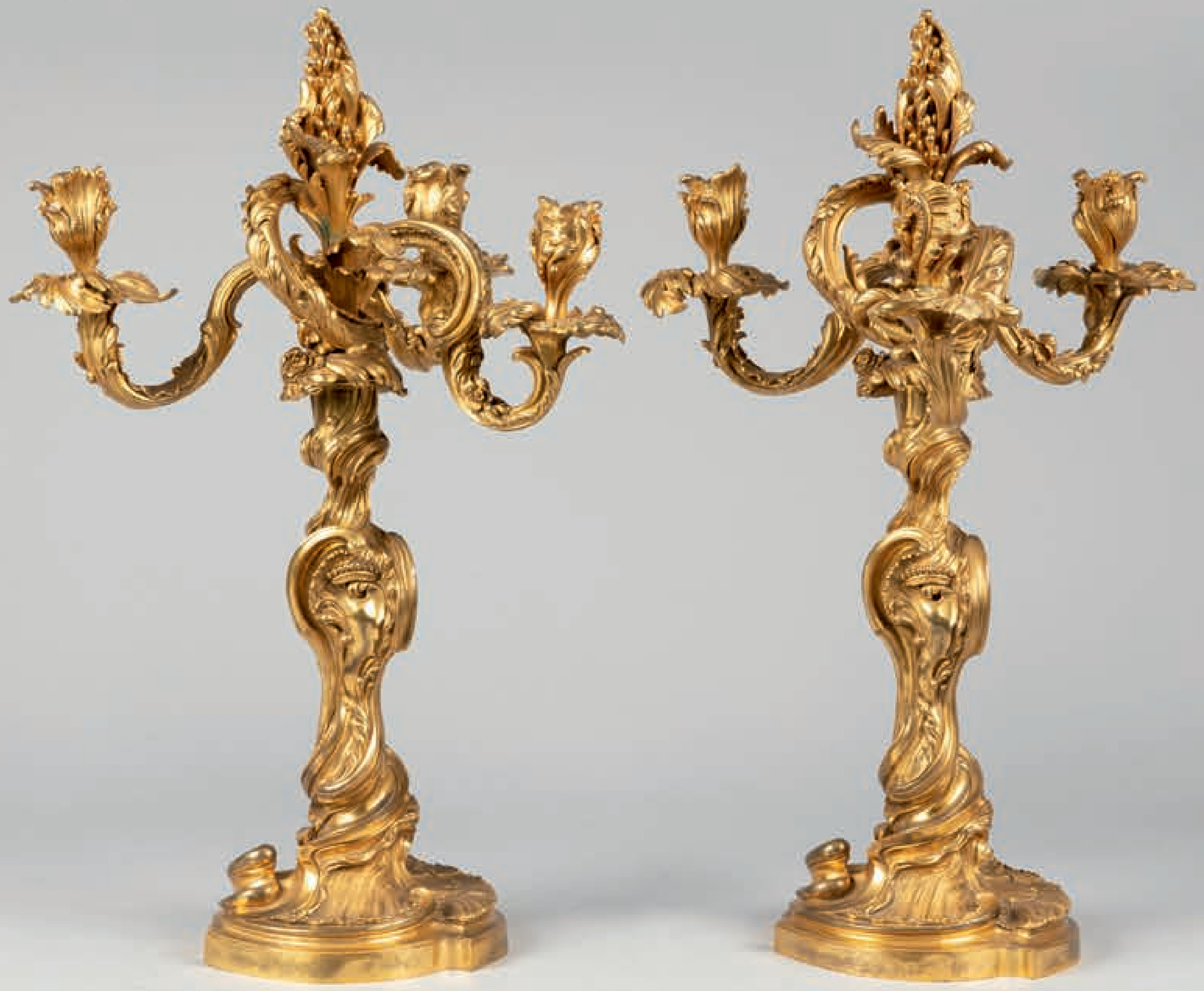
PROVENANCE

Property of a European Noble Family, sold, Christie's New York, 31 October 1996, lot 374

These imposing candelabra are based on designs by the Turin-born Louis XV court goldsmith and designer Juste-Aurèle Meissonnier (1695-1750), that were engraved by Huquier and published in the *Livre de chandeliers de sculpture en argent*, folios 31-31 plates 73-74. Candlesticks and candelabra of similar models were executed in both silver and gilt bronze.

$ 12,000-18,000

(DETAIL)



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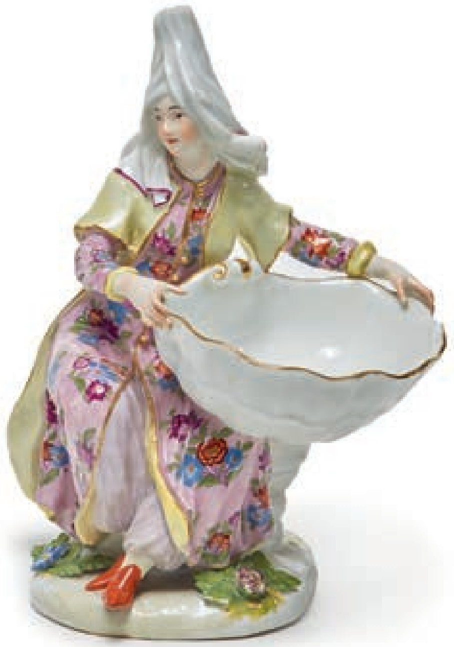


175

☐ 175 SOLD WITHOUT RESERVE

A MEISSEN SWEETMEAT FIGURE OF A TURK, CIRCA 1755

modelled by J. F. Eberlein, wearing Turkish dress seated holding an open shell basket, *crossed swords marks in underglaze blue to rear of base*
height 6⅞ in.; 17.6 cm

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

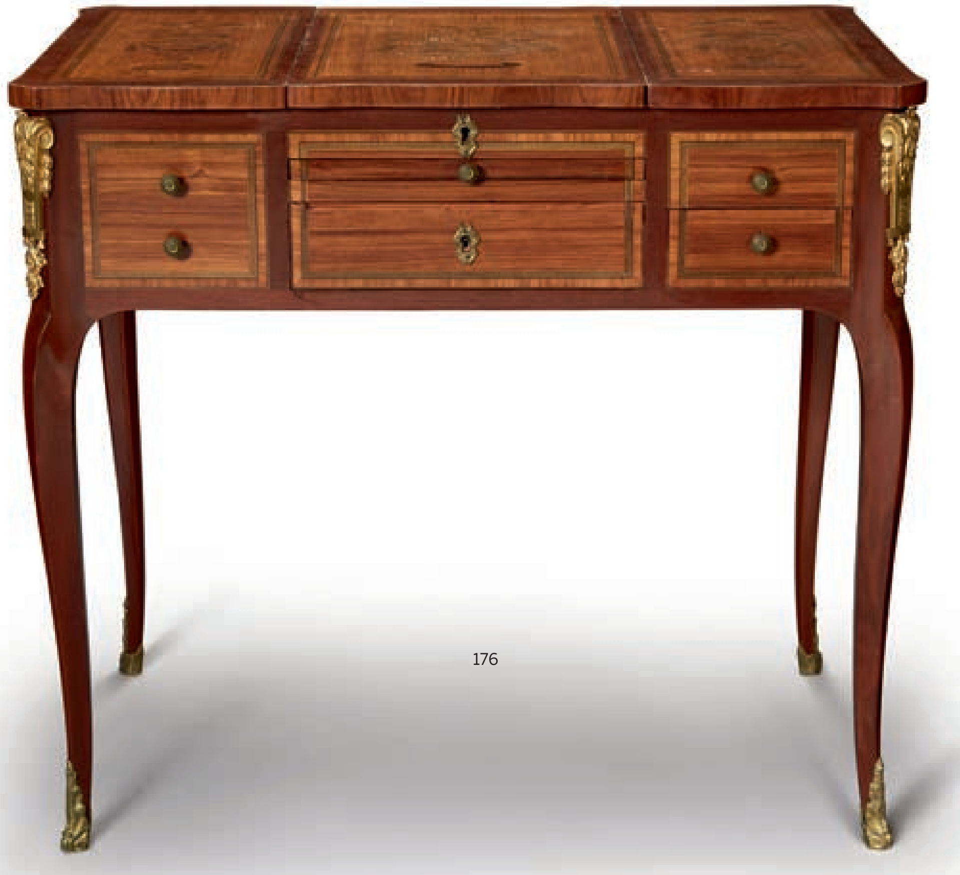
$ 2,000-3,000

☐ 176 SOLD WITHOUT RESERVE

A LOUIS XV/XVI TRANSITIONAL STYLE GILT BRONZE-MOUNTED TULIPWOOD, BOIS SATINÉ AND MARQUETRY POUDREUSE

with fitted interior
height 30 in.; width 32½ in.; depth 19 in.; 76 cm; 82.5 cm; 48 cm

◉ **$ 800-1,200**



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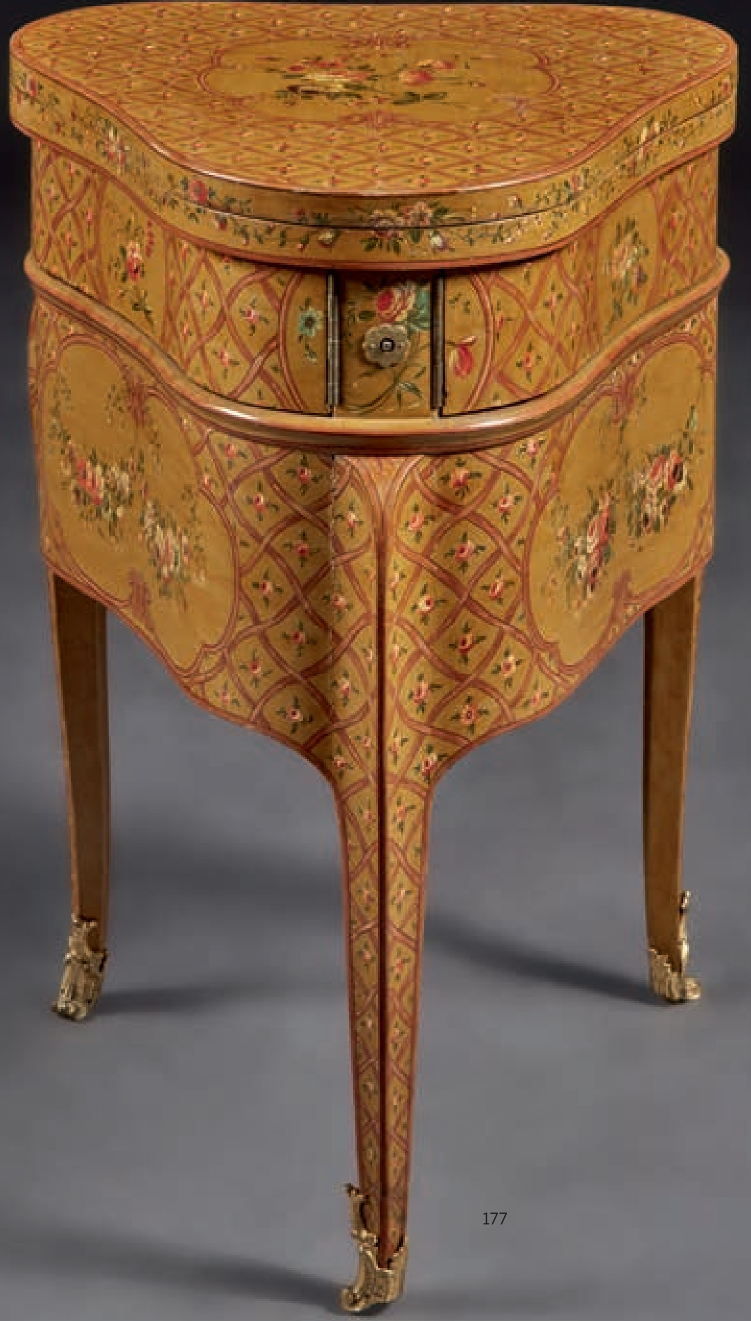
A LOUIS XV POLYCHROME-PAINTED HEART-SHAPED TABLE DE TOILETTE BY BOUDIN, CIRCA 1765

redecorated; the hinged top opening to reveal a mirror on the reverse and a painted panel beneath glass decorated with floral bouquets on a green ground; stamped *L.BOUDIN JME*
Léonard Boudin (1735-1804), *maître* in 1761
height 28 in.; width 18 in.; depth 20 in.; 71 cm; 45.5 cm; 51 cm

PROVENANCE

Kraemer & Cie., Paris

$ 20,000-30,000



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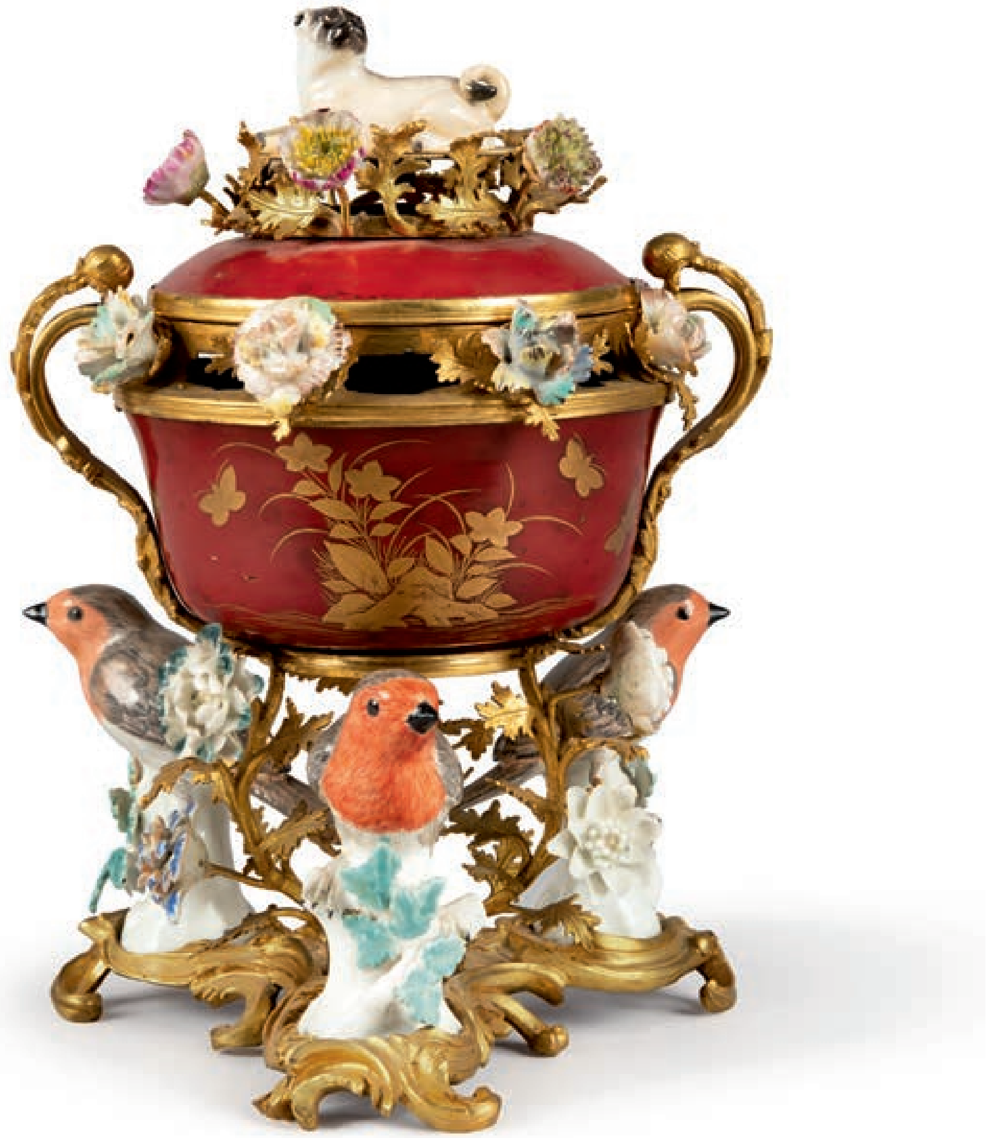
(ALTERNATE VIEW)



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A LOUIS XV GILT BRONZE, FRENCH AND MEISSEN PORCELAIN AND JAPANESE RED AND GOLD LACQUER POT-POURRI, CIRCA 1750

the Meissen robins and pug dog modeled by Johann-Joachim Kändler
height 8¼ in.; width 7 in.; 21 cm; 18 cm

PROVENANCE

Collection of André Meyer, Christie's New York, 26 October 2001, lot 3

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

$ 10,000-15,000

179

A LOUIS XVI GILT BRONZE-MOUNTED EBONY AND JAPANESE LACQUER CENTRE TABLE BY LEVASSEUR, LATE 18TH CENTURY

Stamped *E.LEVASSEUR*
Etienne Levasseur (1721-1798), *maître* 1767
height 29¾ in.; width 40½ in.; depth 23 in.; 76 cm; 103 cm; 58 cm

$ 50,000-80,000

PROVENANCE

Anonymous sale, Sotheby's New York, 9 November 1985, lot 313
Collection of Peter Sharp, sold, Sotheby's New York, 13 January 1994, lot 38

LITERATURE

T, Wolvesperges, *Le Meuble Français en Laque au XVIIIe Siècle*, Brussels 2000, pp.365 and 367
A. Pradère, *Les Ébénistes Français de Louis XIV à la Révolution*, Paris 1989, pp. 309-317

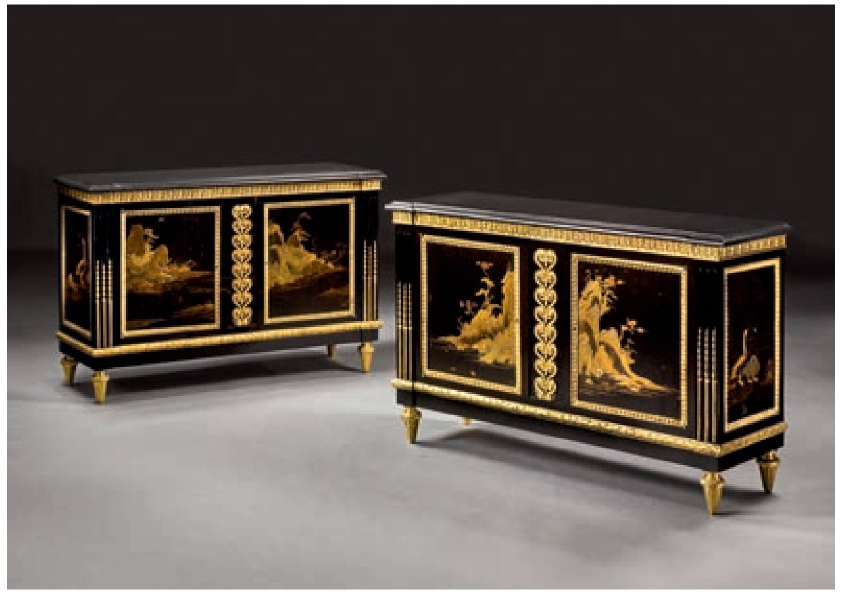


Fig. 1 A pair of Louis XVI gilt-bronze mounted Japanese lacquer and ebony *commodes à vantaux*, sold Sotheby's London, *Treasures*, 6 July 2016, Lot 30.

Almost certainly designed to be placed in the centre of a room, our table boasts Japanese lacquer panels to the top, front, sides and rear, affording the viewer the opportunity to admire it in the round. The restrained, elegant rectilinear form, strong architectural features, with a balanced use of precious *takamakie* Japanese lacquer panels and sumptuous gilt-bronze mounts, allows for a striking effect and displays all the hallmarks of Etienne Levasseur's oeuvre. This same harmonious interaction between the form of the piece and the extraordinary materials used is also seen on a commode stamped Levasseur, formerly in the collection of the Earl of Rosebery at Mentmore, sold Sotheby's Monaco, 3 July 1993, lot 160 and more recently, on a pair of Louis XVI gilt-bronze mounted Japanese lacquer and ebony *commodes à vantaux*, attributed to Etienne Levasseur, late 18th century, the lacquer panels 17th century, sold Sotheby's London, *Treasures*, 6 July 2016, Lot 30 (Fig. 1).

ETIENNE LEVASSEUR (1721-1798)

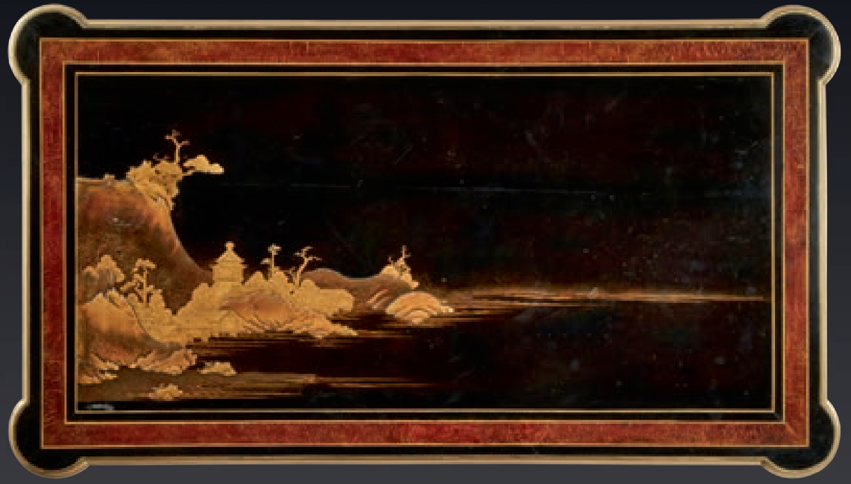
Considered one of the important cabinetmakers of his time, Etienne Levasseur received Master in 1766. Highly skilled, he became an adjudicator for his guild in 1782 and in 1785 and 1789 he supplied furniture for the Garde-Meuble Royal. Levasseur started his career as an *ouvrier privilégié* in the rue Faubourg-Saint-Antoine and worked almost exclusively for the *marchands-merciers*, producing luxury furniture using precious materials like mahogany, Japanese lacquer and Boulle marquetry. It is believed that he was apprenticed to one of André-Charles Boulle's sons and this influence is evident in the successful way he restored and manufactured pieces of Boulle marquetry furniture, as well as his use of strong architectural form as seen on a pair of lacquer cabinets stamped Levasseur from the Randon de Boisset collection (see Pradère, fig.57, p.315), later part of the collection of Alexander, 10th Duke of Hamilton and sold Sotheby's New York, *The Jaime Ortiz-Patiño Collection*, 20 May 1992, lot 85.

THE MARCHANDS-MERCIER

The collaboration between the cabinetmaker and the decorative arts dealer provided an important component in achieving numerous high-profile commissions and the setting of new trends. Essentially, the marchands-mercier were entrepreneurial dealers and interior decorators who specialized in luxury goods and furniture. Towards the middle of the 18th century, when the vogue for exoticism expressed itself, a small, important group of *marchands-merciers* specialised in works of art catering to an elite circle of connoisseurs and collectors, some of whom chose to display their lacquer pieces in dedicated rooms, resplendently decorated in the oriental taste. The marchands-mercier helped guide and create fashionable interiors. The landscape panels on our centre table were most certainly supplied to Levasseur by a *marchand-mercier.* It is known that he collaborated closely with Claude-François Julliot, particularly with Boulle marquetry, but a few other marchands-mercier to mention were Martin-Eloi Lignereux, Dominique Daguerre, Lazare Duvaux and Simon-Philippe Poirier.

THE TASTE FOR JAPANESE LACQUER

During the late 16th century, the Portuguese were instrumental in importing lacquer into Europe and in 1686, the taste for lacquer flourished after the King of Siam sent an Embassy to the court of Louis XIV at Versailles. Japanese lacquer became particularly rare in France when the Dutch replaced the Portuguese as the main importers, this due to their privileged trading position with Japan. Japanese lacquer was treasured for its innate beauty, unrivalled craftsmanship and rarity. Furniture incorporating Japanese lacquer was thus exceptionally rare and collectors spent vast sums obtaining them. The panels were obtained by dismantling screens and trunks that had been exported to Europe and which were then transformed into luxury pieces by the leading *ébénistes* and *bronziers* of the day, before being sold on by the *marchand-merciers* to an elite clientele desperate to acquire the latest fashion. The demand for Japanese lacquer continued well into the reign of Louis XVI and beyond.



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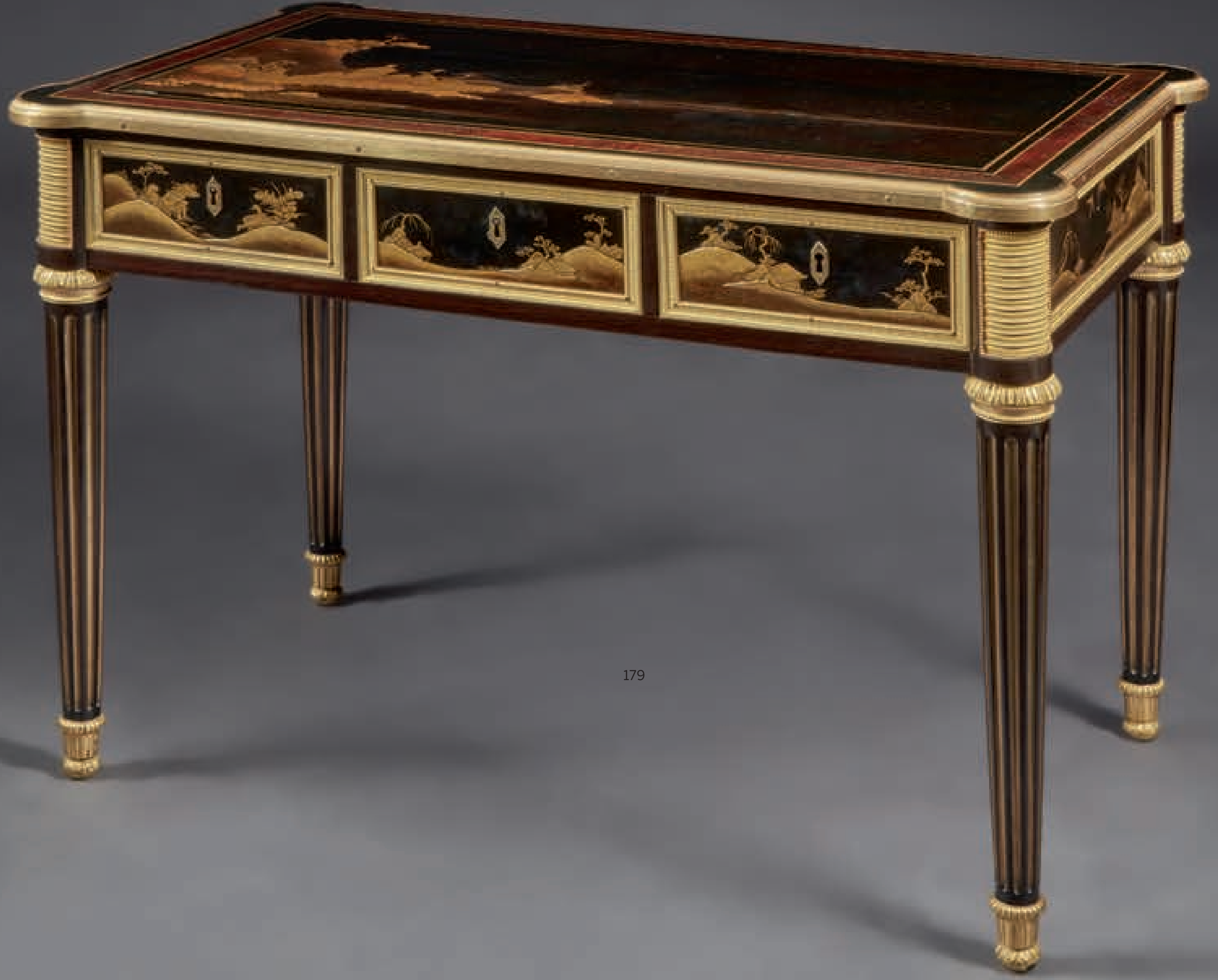

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A SET OF FOUR LATE LOUIS XV GILTWOOD FAUTEUILS A LA REINE AND A CHASSIS, CIRCA 1765

with two-tone gilding and 18th-century Aubusson tapestry covers depicting the Four Seasons and scenes from La Fontaine's *Fables*
height 41½ in.; width 33½ in.; depth 26 in.;
105.5 cm; 85 cm; 66 cm

$ 80,000-120,000

PROVENANCE

Possibly Prince Wenzel Johann von Paar, Palais Paar, Vienna
Collection of Madame Heidelbach, Paris, 16 December 1933, lot 34
Anonymous sale, Paris, 25 June 1968, lot 135
Didier Aaron, Paris

LITERATURE

P. Arizzoli-Clémentel, *Versailles Furniture of the Royal Palace: 17th and 18th Centuries*, Vol. II, Dijon 2002, no.67 p.197-200
Bill G.P. Pallot, *L'art du siège au XVIII siècle en France*, Paris 1987; the canapé illustrated p.262
Bill G.B. Pallot, *Le Mobilier du musée du Louvre*, Vol.II, Paris 1993
Musée National du Château de Versailles, *18e aux Sources du Design*, exhibition catalogue, 2014

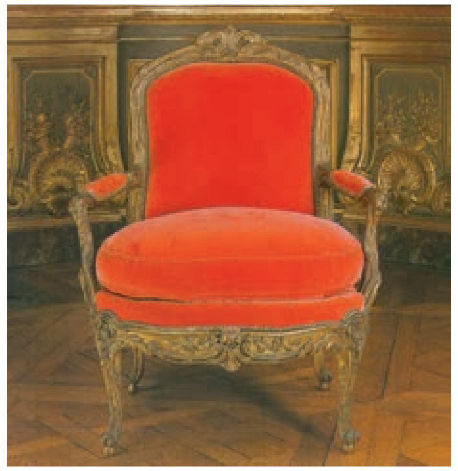


Fig. 1 Fauteuil from a related suite formerly in the Palais Parr, Vienna; Banque de France, Paris

This magnificent suite (with lots 181-182) represents a pinnacle of the French *menuisier's* art of the late Louis XV period on the eve of the transition to neoclassicism, and the sculptural quality of the carving and contrast between the two colours of gilding, with the foliate elements highlighted in green tones against a yellow gold ground, creates an effect of magnificence almost unprecedented in Parisian chair design.

When the suite was sold from the Heidelbach collection in 1933, the provenance given was the Princes of Paar collection. Pallot has associated this group with two suites of *canapés* and *fauteuils à la Reine et à chassis* acquired by the Banque de France in 1922 which came from the Palais Paar in Vienna (Pallot 1987, p.258-61). The two Banque de France sets (one with a canapé and four fauteuils, the other with a canapé and six fauteuils) and the Zilkha set all have variations to the carving among them, but all three suites share the same overall design of wide seat and back rails *à chassis* carved with floral and foliate sprays in high relief, and highly sinuous armrest supports twisting outwards. One of the Banque de France sets unusually integrates a pierced acanthus spray in the centre of the crest rail that is paralleled by a similar pierced acanthus shell centering the seat rail on the Zilkha suite. The similarities in construction and composition are such that all three sets must emanate form the same workshop.

In the absence of stamps any attribution can only be speculative, but the quality and bravura of the design points to a leading Parisian maker such as the *menuisier du Garde-Meuble du Roi* Nicolas-Quinibert Foliot (1706-1776, *maître* in 1729). The fluidity of the legs and armrests and boldly carved foliate elements are reminiscent of Foliot's exceptional set of two *canapés* and 12 *fauteuils à la Reine et à chassis* after a design by the architect Pierre Contant d'Ivry supplied to the Tapestry Room of the Danish Ambassador to Paris Count Bernstoff's palace in Copenhagen in the mid-1750s, now in the Metropolitan Museum (illustrated in Pallot, p.168-69). The design of the Bernstoff suite represents a somewhat pared-down version of the set of fauteuils Foliot provided for Louis XV's daughter Elisabeth de France, Madame Infante at the Court of Parma, also designed by Contant d'Ivry, three of which survive and are now in a private collection, the Metropolitan Museum and the Hermitage (Versailles exhibition, no.22 p.118-19).

Another candidate for authorship could be Nicolas Heurtaut (1720-1771, *maître* in 1755), who also produced several seminal groups of animated and magistrally carved *fauteuils à chassis* for important clients in the 1750s, including the Comtesse de Séran, now mainly at Versailles, and the Bishop of Poitiers, now in the Louvre (Pallot 1993, n.23 p.80-83). Another fauteuil by Heurtaut formerly with Jansen employs a pierced scrolled shell on the centre of the seat rail, similar to that on the Zilkha chairs. Such similarities are not conclusive however, and an alternative possibility is that both the Zilkha and Banque de France suites were produced by French *menuisiers* working in Vienna, adapting Parisian models somewhat to account for local taste.

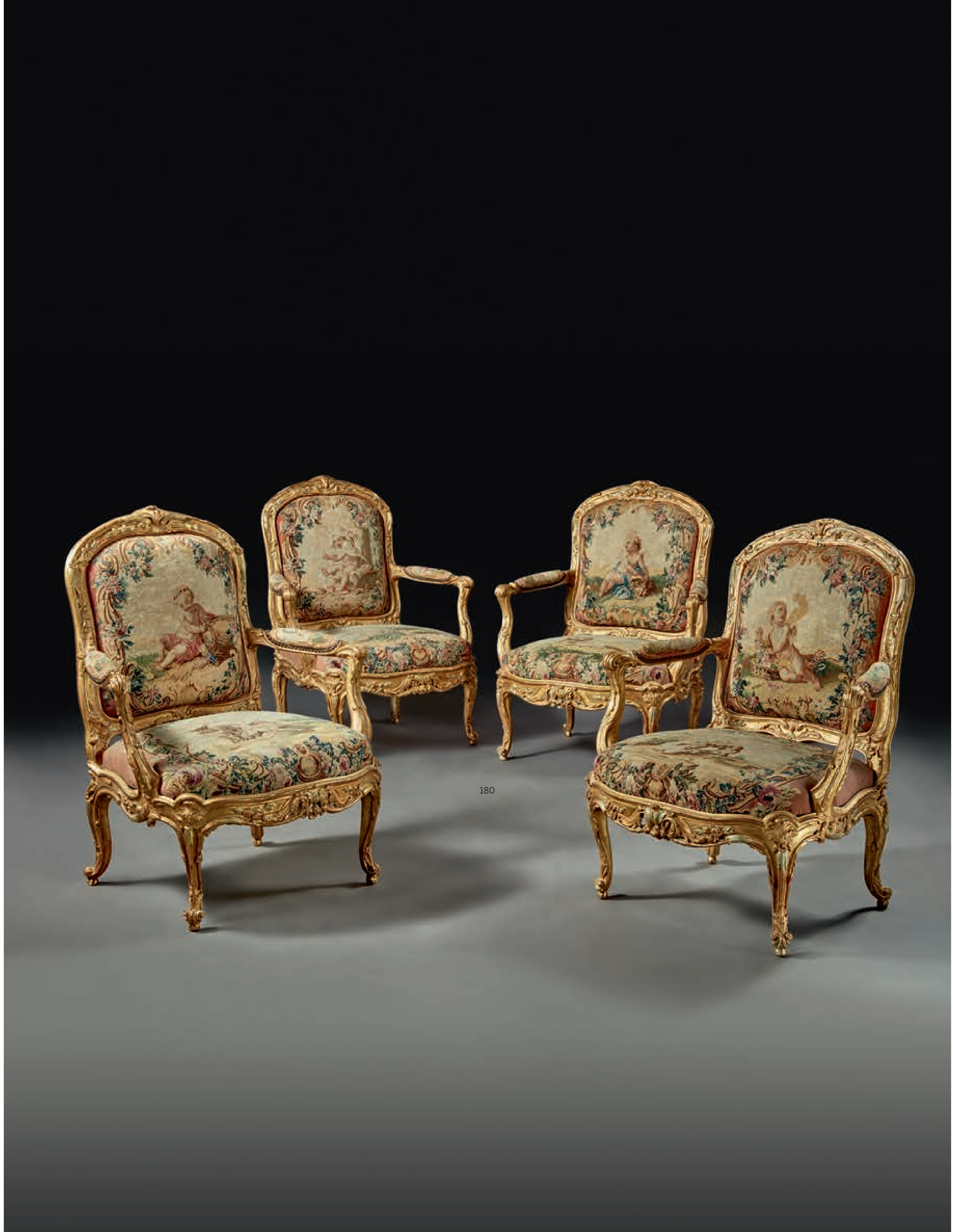
THE PALAIS PAAR

The Palais Paar was built in 1630 for Johan Christoph von Paar, postmaster general of Austria, at no.30 Wollzeile, Vienna, not far from the Stefansdom. Between 1765 and 1771 his descendent Count (later Prince) Wenzel Johann von Paar commissioned the expatriate French architect Isidor Canevale (1730-1786) to refurbish the Palace's apartments in a late rococo style. His scheme was so well received that the 1792 Vienna travel guide *Nützliches Adress und Reisebuch* declared, 'The House of Prince Paar...especially deserves to be seen because of the splendour of its interior settings, carried out under the direction of the architect Canevale'.

After the First World War, partially in response to the new republican government's tax policies, the family decided to no longer maintain the palace as a primary residence and began selling or transferring the contents to other properties, including the 18th century *boiseries* designed by Canevale, which were sold to the Paris decorating firm of Jansen. By the 1930s the building was an empty shell, and its condition deteriorating rapidly, it was eventually pulled down in 1938. In 1963 a portion of the original paneling was acquired by Mr and Mrs Charles Wrightsman for the Metropolitan Museum and now forms part of the Wrightsman Galleries.

THE HEIDELBACH COLLECTION

Alfred Heidelbach (1851-1922) was a wealthy American financier of German origin, who settled in Paris with his wife Julie, née Picard, in the early 20th century. They commissioned René Sergent, architect of the Nissim de Camondo mansion, to build their private residence at 19 Avenue d'Iéna between 1912 and 1915, considered the last great Parisian hôtel particulier of the Belle Epoque to be constructed. The Hôtel Heidelbach (now an annex of the Musée Guimet) housed the couple's collection of 18th century fine and decorative arts, and the Heidelbachs frequented fellow wealthy collectors and art lovers in Paris including the Camondos. On Alfred's death in 1922 a significant group of French and German porcelain was bequeathed to the Musée des Arts Décoratifs, and the rest of the collection was sold after his widow's passing in 1933.



180

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A PAIR OF LATE LOUIS XV GILTWOOD FAUTEUILS A LA REINE AND A CHASSIS, CIRCA 1765

with two-tone gilding and 18th-century Aubusson tapestry covers depicting two allegories of *Water* and *Air* and scenes from La Fontaine's *Fables*
height 41½ in.; width 33½ in.; depth 26 in.; 105.5 cm; 85 cm; 66 cm

PROVENANCE

Possibly Prince Wenzel Johann von Paar, Palais Paar, Vienna
Collection of Madame Heidelbach, Paris, 16 December 1933, lot 34
Anonymous sale, Paris, 25 June 1968, lot 135
Didier Aaron, Paris

LITERATURE

P. Arizzoli-Clémentel, *Versailles Furniture of the Royal Palace: 17th and 18th Centuries*, Vol. II, Dijon 2002, no.67 p.197-200
Bill G.P. Pallot, *L'art du siège au XVIII siècle en France*, Paris 1987; the canapé illustrated p.262
Bill G.B. Pallot, *Le Mobilier du musée du Louvre*, Vol.II, Paris 1993
Musée National du Château de Versailles, *18e aux Sources du Design*, exhibition catalogue, 2014

En suite with lots 180 and 182

$ 40,000-80,000

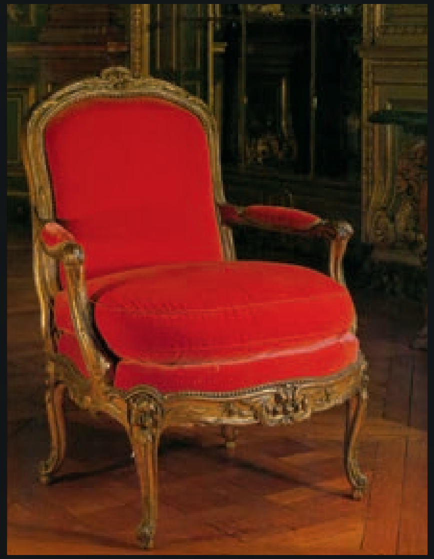
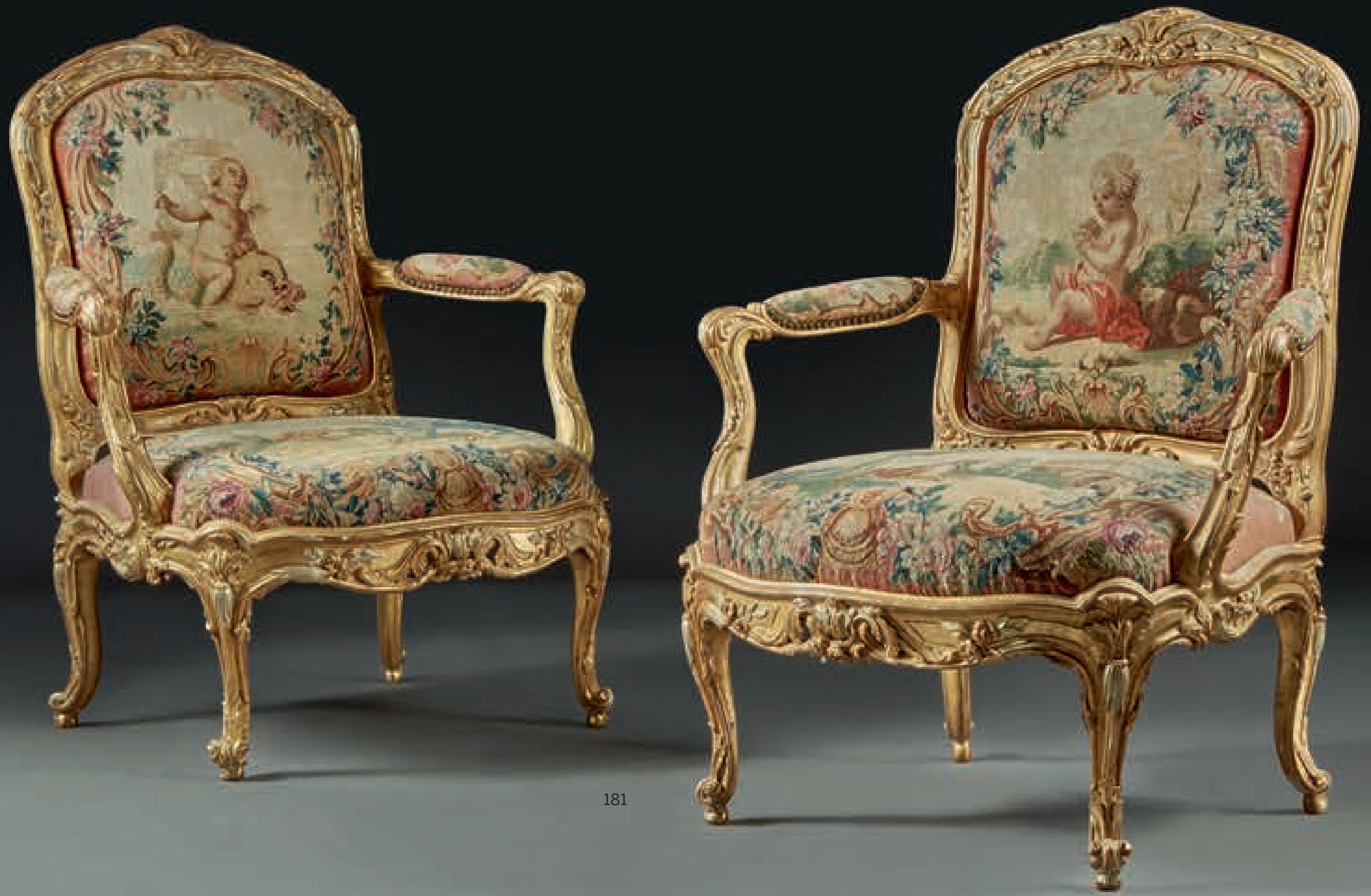


Fig. 1 Fauteuil from a related suite formerly in the Palais Parr, Vienna; Banque de France, Paris



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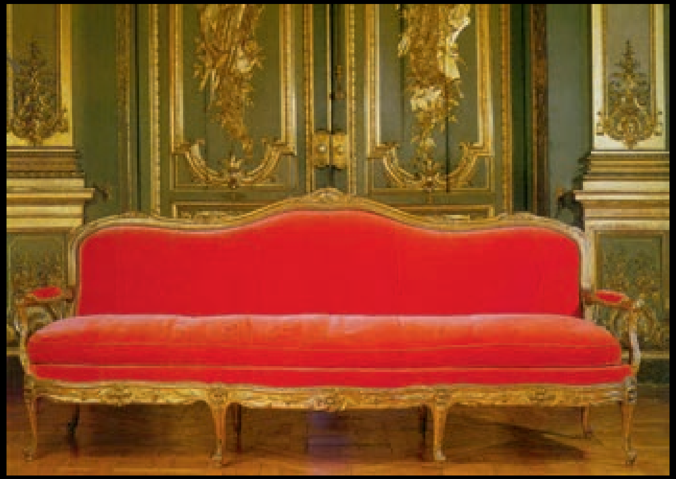


Fig. 2 Canapé from a related suite formerly in the Palais Parr, Vienna; Banque de France, Paris

182

A LATE LOUIS XV GILTWOOD CANAPE A CHASSIS, CIRCA 1765

with two-tone gilding and 18th-century Aubusson tapestry cover depicting putti and scenes from La Fontaine's *Fables*, along with two tapestry pillows
height 43 in.; width 95 in.; 109 cm; 241 cm

PROVENANCE

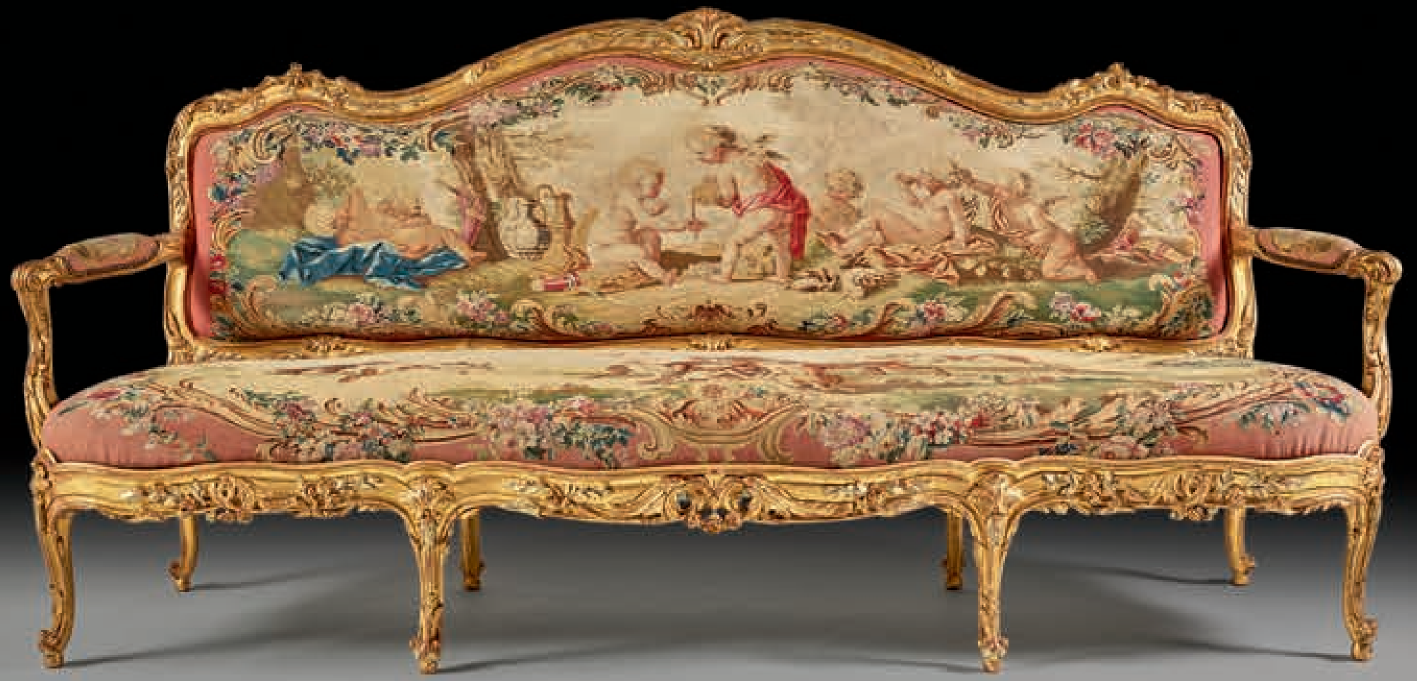
Possibly Prince Wenzel Johann von Paar, Palais Paar, Vienna
Collection of Madame Heidelbach, Paris, 16 December 1933, lot 34
Anonymous sale, Paris, 25 June 1968, lot 135
Didier Aaron, Paris

LITERATURE

P. Arizzoli-Clémentel, *Versailles Furniture of the Royal Palace: 17th and 18th Centuries*, Vol. II, Dijon 2002, no.67 p.197-200
Bill G.P. Pallot, *L'art du siège au XVIII siècle en France*, Paris 1987, illustrated p.262
Bill G.B. Pallot, *Le Mobilier du musée du Louvre*, Vol.II, Paris 1993
Musée National du Château de Versailles, *18e aux Sources du Design*, exhibition catalogue, 2014

En suite with lots 180 and 181

$ 30,000-50,000



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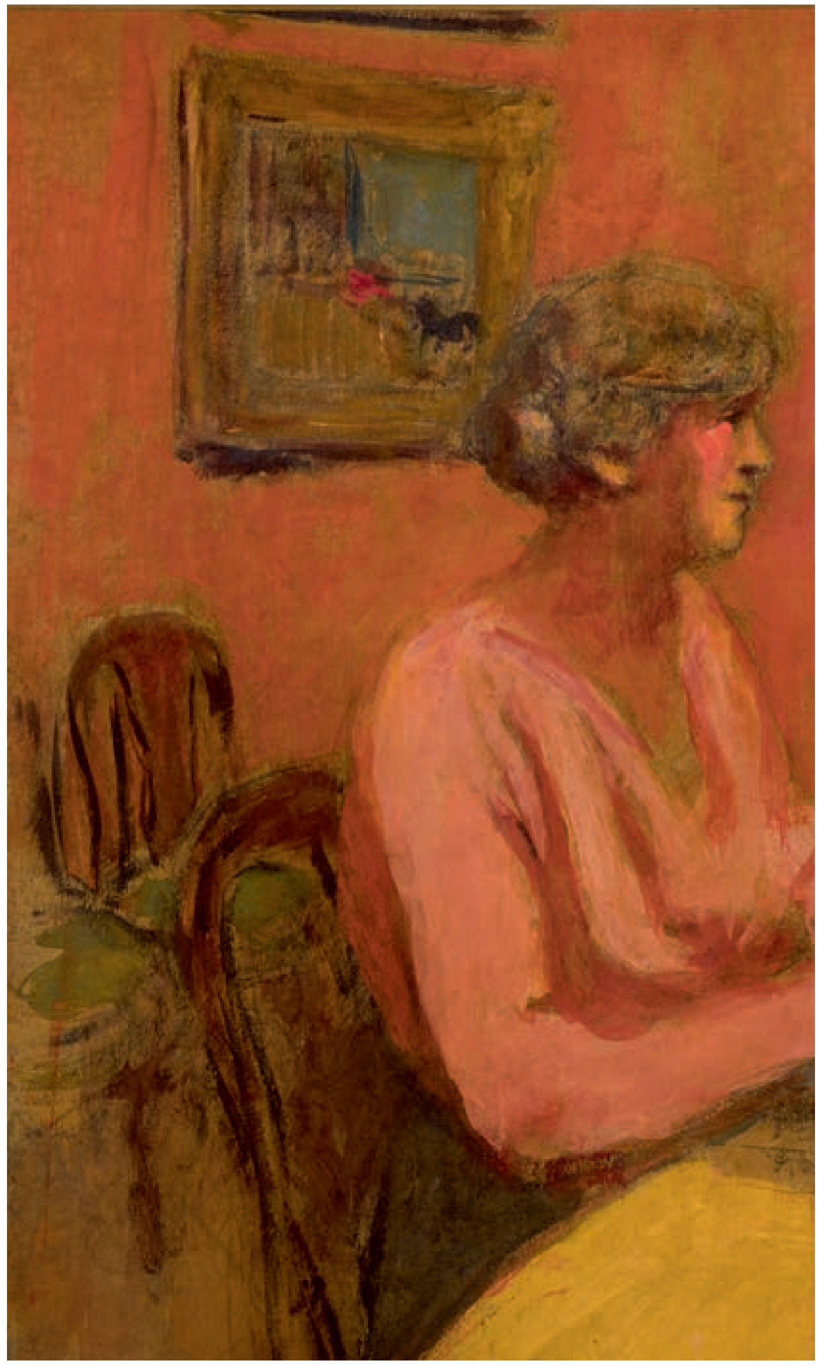


183

183

ÉDOUARD VUILLARD

Cuiseaux 1868 - 1940 La Baule

Femme assise dans un intérieur

oil on paper mounted on canvas
26 by 15⅞ in.; 66 by 40.3 cm
painted *circa* 1920

This work will be included in the supplement to the catalogue raisonné of paintings and pastels by Édouard Vuillard in preparation by Mathias Chivot.

PROVENANCE

Benjamin Sonnenberg, New York
By whom gifted

The present work was a gift to the Zilkhas from Benjamin Sonnenberg, the legendary publicist credited with inventing modern public relations. Sonnenberg represented Hollywood actors and major corporations alike, many of whom flocked to his opulent five-story townhouse on Gramercy Park for the lavish gatherings he hosted for the New York social scene. Sonnenberg was a prolific art collector during his life and upon his death in 1978, Sotheby Parke Bernet had the privilege of offering his estate in a sale that lasted five days.

$ 25,000-35,000

184

MARGUERITE GÉRARD

Grasse 1761 - 1837 Paris

La correspondance familiale

signed on the stool lower left: *M^{le} gérard*
oil on canvas
25½ by 21¼ in.; 64.8 by 54 cm

$ 150,000-200,000

PROVENANCE

J. Mignot, Paris, by 1960
Art market, London, 1983
The Keck Collection, La Lanterne, Bel Air, California
By whom sold, New York, Sotheby's, 17 January 1992, lot 59
There acquired

EXHIBITED

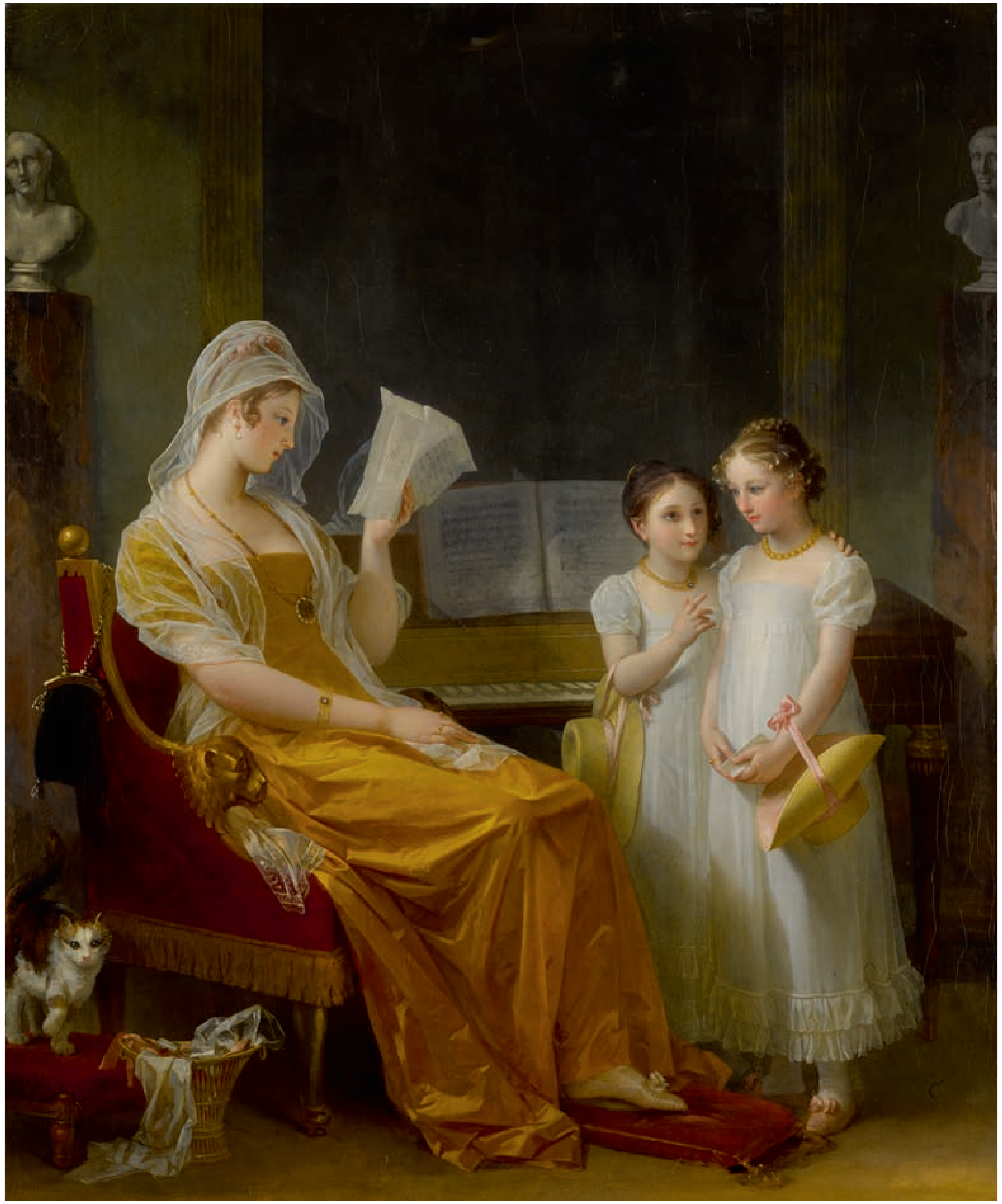
Paris, Musee Galleria, *Femmes d'Hier et d'Aujourdhui*, 14-20 October 1960, no. 68

LITERATURE

S. Wells-Robertson, *Marguerite Gérard: 1761-1837*, unpublished doctoral dissertation, Institute of Fine Arts, New York University, 1978, II, i, cat. no. 86, p. 867
C. Blumenfeld, *Marguerite Gérard 1761-1837*, Paris 2019, cat. no. 235 P, pp. 166, 241, reproduced p. 164

In this tender depiction of a mother and her two daughters, an atmosphere of anticipation pervades the otherwise quiet and refined interior. The mother, in a luxurious burnt orange gown, sits and carefully reads a letter while her two daughters await to hear the news. The younger daughter comforts the elder with an arm around her back; both are dressed in fashionable white muslin dresses, straw hats tied around their arms with pink silk ribbon. As was typical for the artist, Gérard includes a charming cat upon the footstool at lower left.

Though Gérard is often credited with the resurgence of intimate genre scenes in the manner of seventeenth-century Dutch masters like Gabriel Metsu, by the end of the 1810s she had begun to abandon the elaborate glazing and meticulous brushstrokes of the Golden Age for a more summary treatment of textures and surfaces. Her subject matter, as well, shifted towards more contemporary scenes, both in mood and fashion. *La Correspondance Familiale*, which Wells-Robertson dates to 1814-16 and Blumenfeld to 1814-18, falls precisely into this transitional stage of the artist's career. The painting's superb condition reveals Gérard at the height of her artistic powers.



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185

ALFRED STEVENS

Brussels 1823 - 1906 Paris

L'Éte

signed lower left: *Alfred Stevens*
oil on canvas
46½ by 23⅛ in.;118 by 59 cm

$ 120,000-180,000

This painting will be included in the catalogue raisonné of Stevens' paintings now in preparation by the Comité Alfred Stevens.

PROVENANCE

S. Gudule, Brussels, and sold, 1 July 1903
Henri Samuel, Brussels, probably acquired at the above sale
Anonymous sale, New York, Sotheby's, 12 October 1994, lot 141
With Macconnal-Mason, London
With Patrick Derom, Brussels, by 1998
Acaquired by 2007

EXHIBITED

Brussels, Musées Royaux des Beaux-Arts de Belgique, *Exposition Alfred et Joseph Stevens*, 1928 (lent by M. Samuel, Brussels)

LITERATURE

G. Vanzype, *Les Frères Stevens*, *Collection des Peintres et Sculpteurs Belges*, Brussels 1936, cat. no. 196

In 1866, King Leopold II of Belgium commissioned a set of allegorical paintings of the four seasons from Alfred Stevens. While *Le Printemps* was completed in 1869, the remaining seasons were not realized until 1875-6 (each measuring 53 ¾ by 16 ½ in.; 139 by 42 cm and now held by the Collection Royale, Belgium). In 1877, a second, slightly smaller series (46½ by 23½ in.; 118.4 by 59.6 cm) was ordered by wealthy Belgian industrialist Arthur Warocqué (1835-1880) for his mansion on the Avenue des Arts in Brussels (now held by The Sterling and Francine Clark Art Institute, Williamstown, Massachusetts).

While there are known versions of individual pictures in the series, including *Reveries*, a variation of *L'Automne* in the Philadelphia Museum of Art, the present work may be a variant on the depiction of *L'Éte* created for Warocqué, as it is the same size and features the same mid-nineteenth century lyre back chair, as opposed to the tufted Louis XV stool seen in the larger version commissioned by King Leopold. Stevens conveys the heat of the summer season by bathing the scene in golden late-afternoon light. Armed with a fan *à la Japonsime*, the elegant *moderne* resists the powerful heat of the day while seeking cool in a shaded doorway to a radiant outdoor garden. She further personifies the season through the vibrant bouquet of freshly picked roses that rest in her arm and decorate her hair.

Stevens conceived the set of four seasons as a complete allegorical campaign within an interior decorative scheme. In each individual season, he jettisoned the traditional allegorical depictions of the seasons to present individual representations of fashionably dressed women. The press immediately recognized Steven's innovation, boasting that the artist's conception would preclude "banal mythological allegories" in favor of "four female figures of different ages and wearing costumes that are dictated by the state of the landscape through which they are passing" (*La Presse* as translated and quoted in John House, catalogue entries for no. 319-322, in *Nineteenth Century European Paintings at the Sterling and Francine Clark Institute*, Williamstown, Massachusetts, 2012, p. 769).

As House further explains, the background of each season has a "triple function" in representing the season, the times of day, and in complementing the implied narrative (p. 769-70). *Le Printemps* has the cool, early light of morning, the budding flowers and dove suggesting a beginning love affair; *L'Été* shields herself from the warmth of the bright sun, holding an abundant bouquet suggesting a suitor, and *L'Automne* is dressed against the chill of the season and reads a book in solitude -- hinting at a waning love. The sequence is aptly summarized by the Belgian writer Charles Lemmonier, who described *Les Quatre Saisons* in 1877: "the first hopes, the second, loves, the third regrets, and the fourth has the sort of vague… virginity of winter" (as translated and reproduced in the Sarlin catalogue, p. 60).

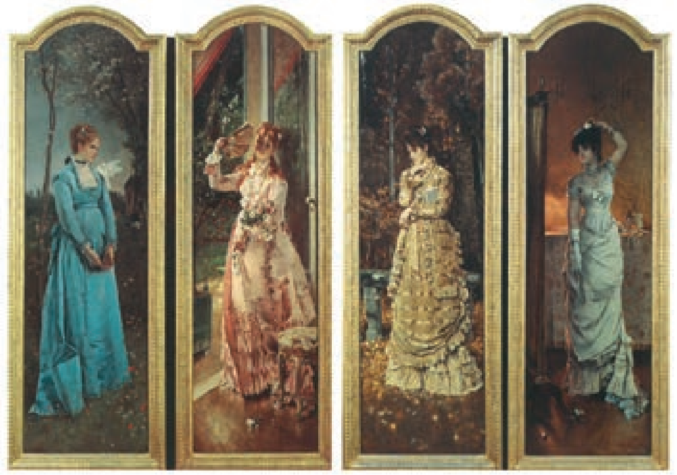
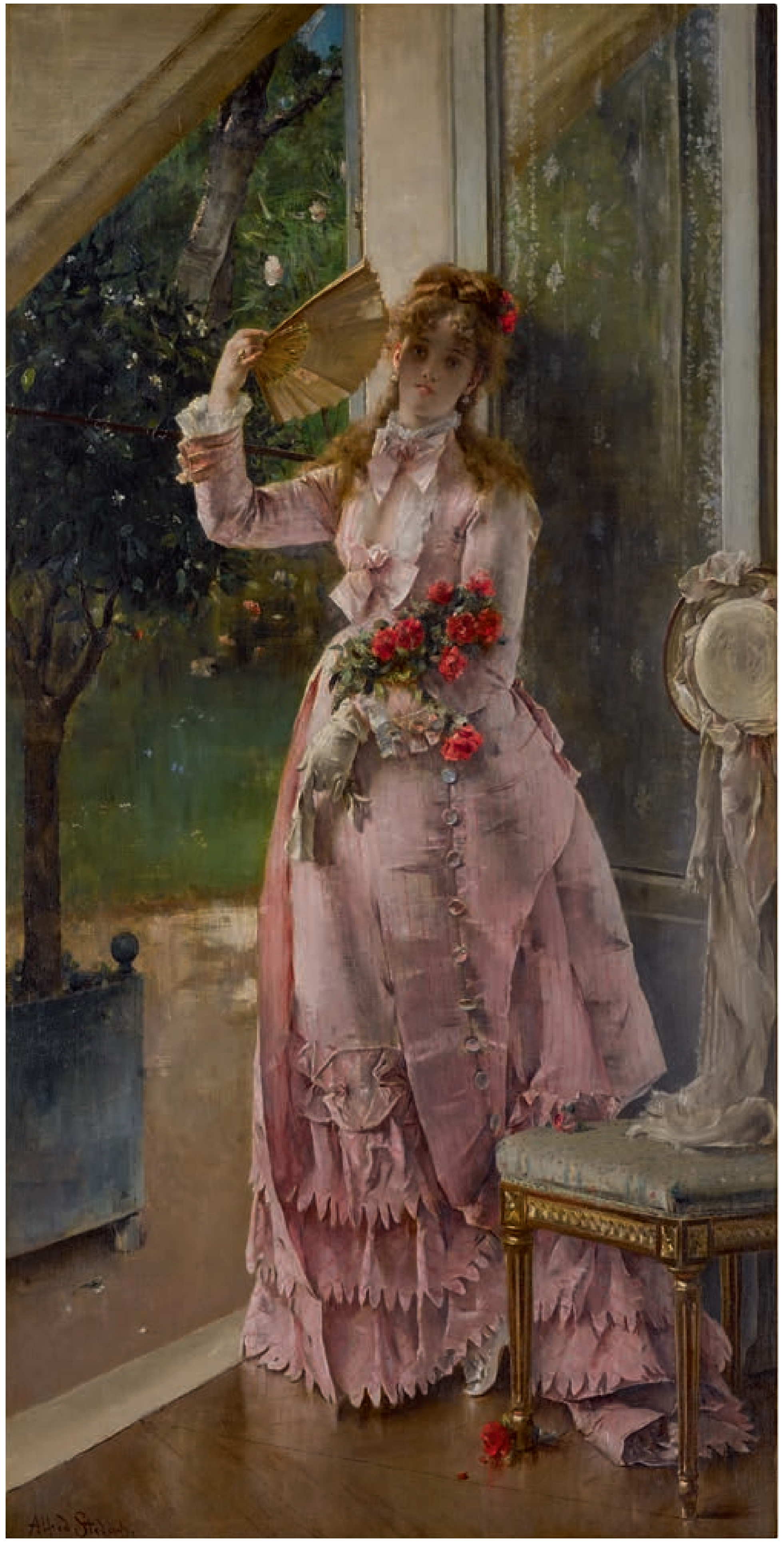


Fig. 1 Alfred Stevens, *Le Quatre Saisons*, 1869-76, Collection Royale, Belgium



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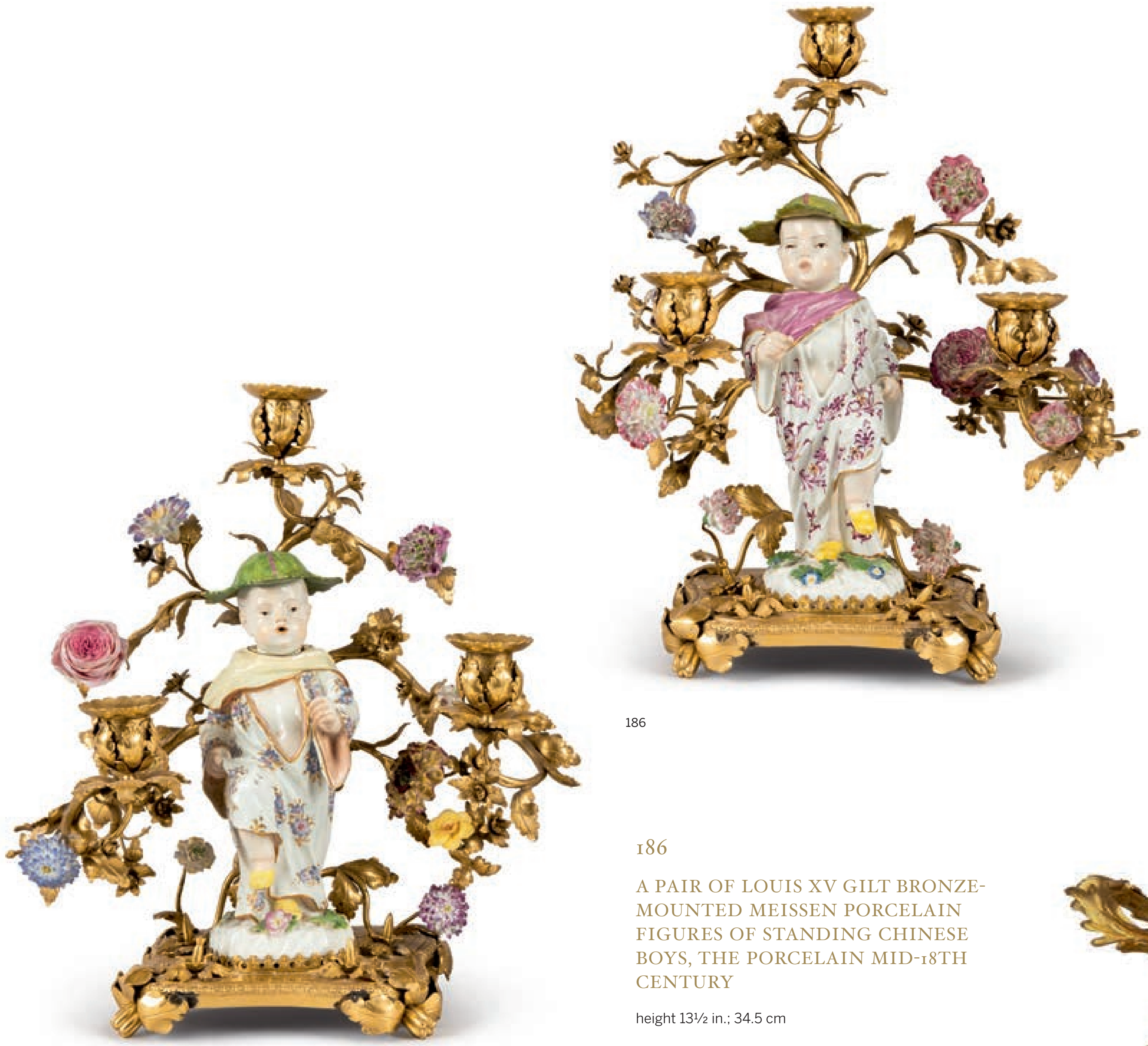

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A PAIR OF LOUIS XV GILT BRONZE-MOUNTED MEISSEN PORCELAIN FIGURES OF STANDING CHINESE BOYS, THE PORCELAIN MID-18TH CENTURY

height 13½ in.; 34.5 cm

PROVENANCE

Baron Albert de Rothschild (1844-1911), Vienna
Baron Louis Nathaniel de Rothschild (1882-1955), Vienna
Property of the Estate of the late Mrs. Charles E. Dunlap, Sotheby Parke Bernet, Inc., New York, 3-4 and 6 December 1975, lot 295
Property from Mrs. John W. Christner, Dallas, Texas, Christie's New York, 8 June 1979, lot 126

A pair of figures of this model mounted on Louis XV period gilt-bronze candelabra with porcelain flowers, was in the Patiño Collection, sold, Sotheby's New York, 31 October, 1987, lot 2. A further pair is in the Metropolitan Museum of Art, New York, gifted by Mr. and Mrs. Charles Wrightsman.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

$ 20,000-30,000

187

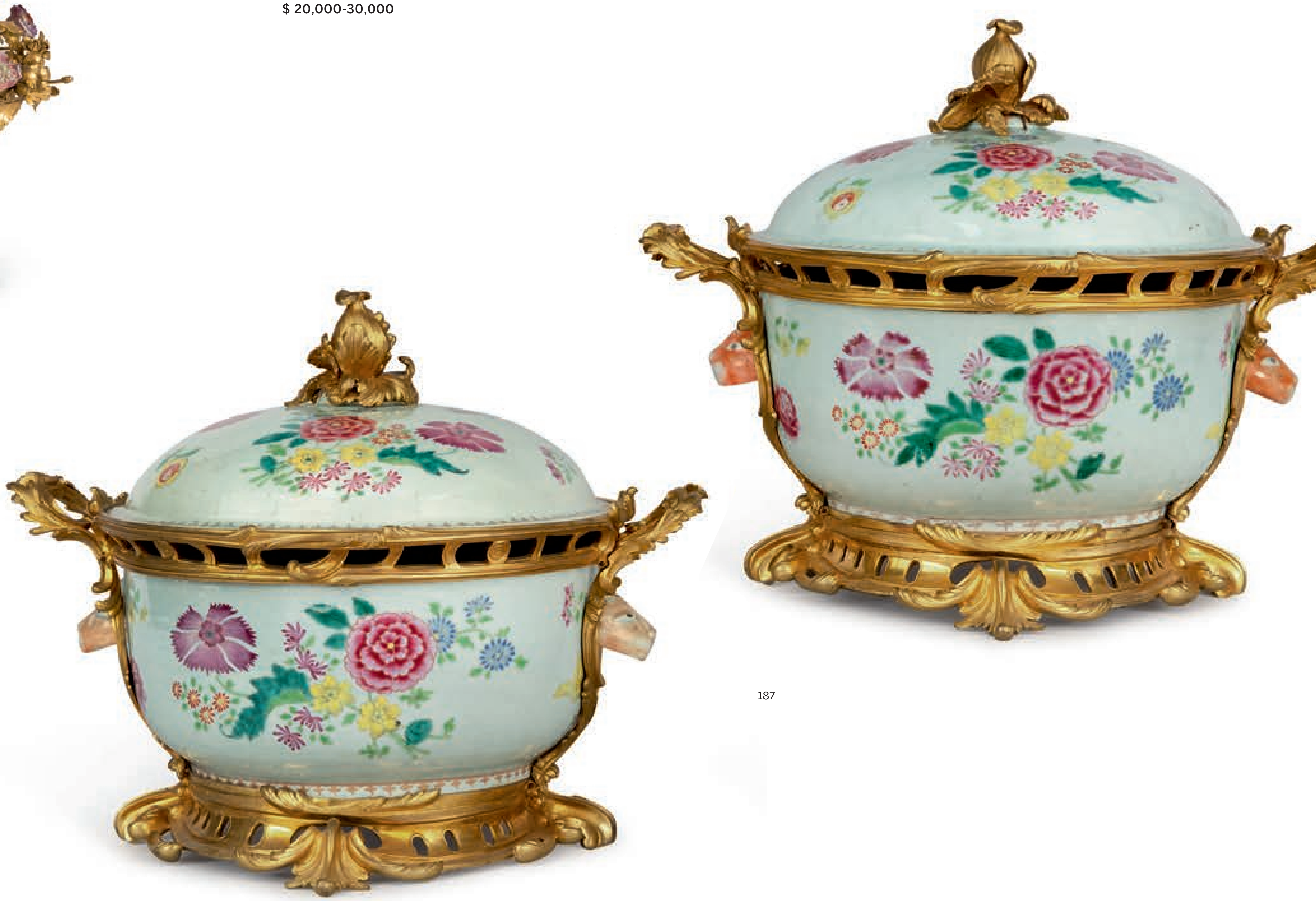
A PAIR OF LOUIS XV GILT BRONZE-MOUNTED CHINESE EXPORT FAMILLE-ROSE TUREENS AND COVERS, THE PORCELAIN CIRCA 1770, THE MOUNTS CIRCA 1825

height 14½ in.; width 17 in.; 37 cm; 43 cm

PROVENANCE

Anonymous sale, Christie's New York, 21 October 1997, lot 177

$ 20,000-30,000



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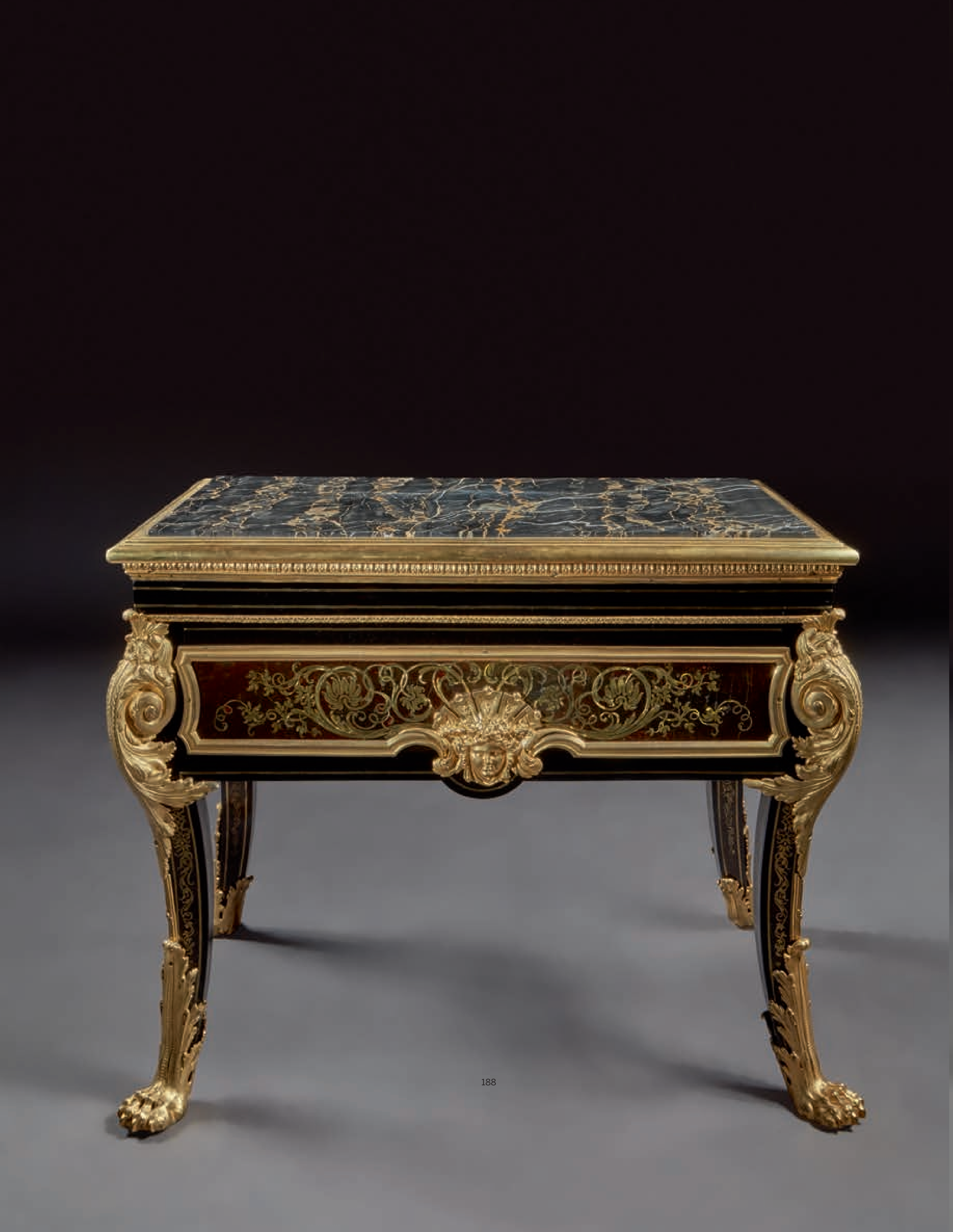

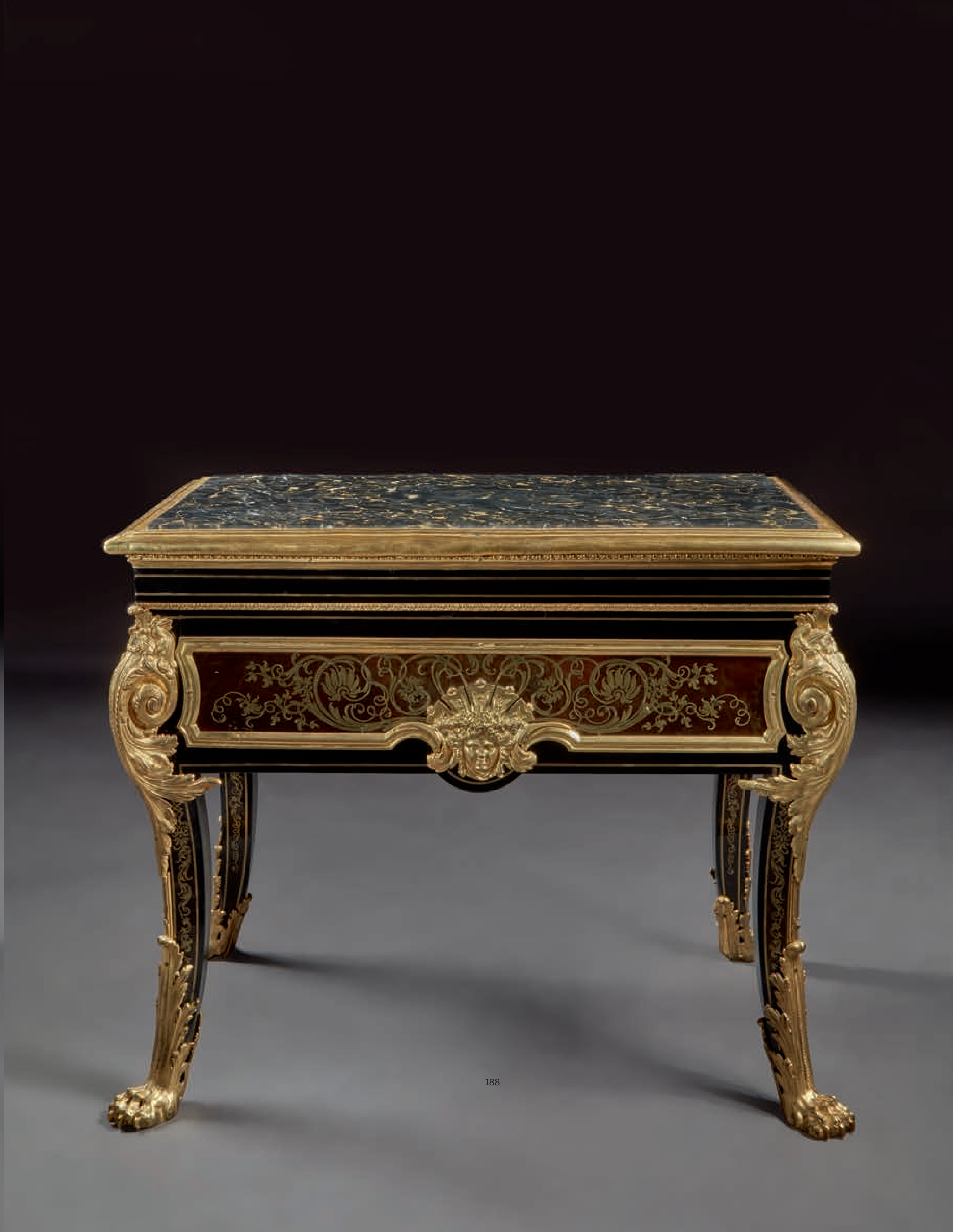

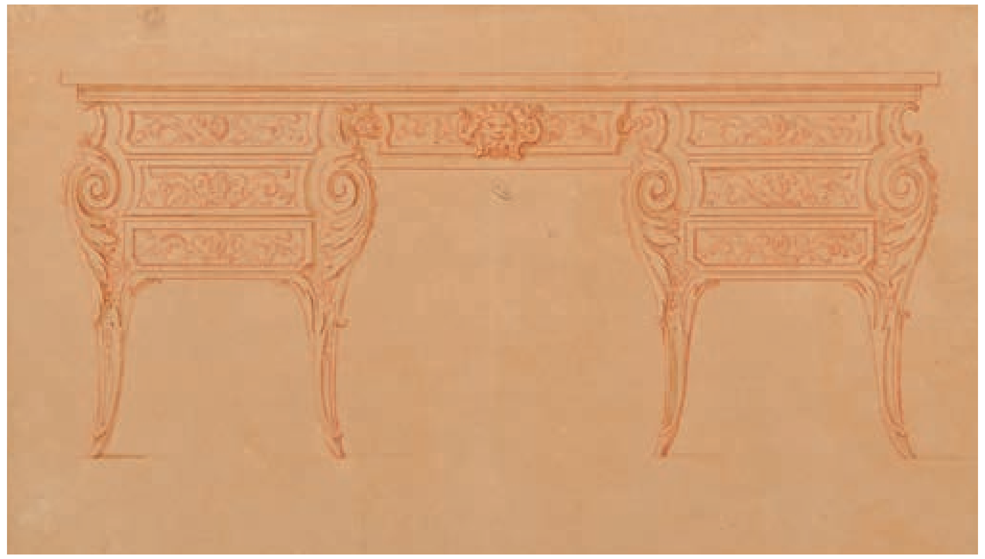

Fig. 1 Attributed to André Charles Boulle, *Design for a Desk*, red chalk. Paris, Musée des Arts Décoratifs © MAD/Jean Tholance.

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A PAIR OF LOUIS XIV GILT BRONZE-MOUNTED EBONY AND BRASS AND TORTOISESHELL PREMIERE PARTIE MARQUETRY TABLES EN HUCHE ATTRIBUTED TO ANDRE-CHARLES BOULLE, CIRCA 1700, PROBABLY ADAPTED FROM A BUREAU PLAT IN THE MID-18TH CENTURY

with portor marble tops
height 32½ in.; width 39 in.; depth 25½ in.; 82.5 cm; 99 cm; 64.5 cm

⊛ $ 200,000-400,000

PROVENANCE

For one: by repute, Lady Baillie collection; collection of William S. Paley, Sotheby's New York, 4 October 1991, lot 269

LITERATURE

T. Dell, *Furniture in the Frick Collection, Vol. V Italian & French (Part I)*, New York 1992
C. Demetrescu, *Le Style Régence*, Paris 2003, one table illustrated p.124 fig.110
A. Forray-Carlier, *Le mobilier du Musée Carnavalet*, Dijon 2000
P. Hughes, *The Wallace Collection, Catalogue of Furniture*, vol. II, London 1996,
Alexandre Pradère, *Les Ébénistes Français de Louis XIV à la Révolution*, Paris 1989, one table illustrated p.108, fig.64
S. Ricci, *Louis XIV et Régence*, Paris 1929, p.121
J.-N. Ronfort, *André-Charles Boulle 1642-1732, un nouveau style pour l'Europe*, exhibition catalogue, Museum Angewandte Kunst, Frankfurt 2009
J.-P. Samoyault, *André Charles Boulle et sa famille*, Paris 1979

Non-invasive XRF examination of the brass marquetry and bronze mounts indicates the alloys are consistent with those used in 18th-century work.

These unusual tables are among the rarest types of Boulle furniture and demonstrate the master's incessant endeavor to innovate and experiment with new forms. The first written reference to the model is recorded in the 1722 probate inventory of the wealthy financier Pierre II Gruyn, whose Parisian hôtel in the Rue d'Orléans housed an impressive collection of fine art and works acquired from Boulle including cabinets, a coffer, a bureau plat and *'une table en forme de huche, de pareille marqueterie ouvrage de Boule, garnie de plusieurs ornemens dorés d'or moulu, 2000 l.'* (Samoyault, pp.90-91). This table and the cabinets were probably used to display Gruyn's collection of bronzes.

The descriptive term *huche* (literally 'breadbin') refers to the particular shape of these tables with their large single long drawer that pulls out from one side and the case raised on high legs, and does not appear to ever have been used by Boulle himself. Interestingly however, the *Acte de Délaissement* drawn up in October 1715 upon Boulle's official retirement and transfer of his workshop to his sons provides a detailed inventory of his stock at the time, and mentions '*Deux tables pareilles à celles de M*^{rs} *Bourvallais et Grouin [sic] en bois blanc avec quelques bandes et fillets et autres modelles 300 l.*' (Samoyault, p.72). The description is imprecise, but as Gruyn's probate inventory only lists one other marquetry table as an *ouvrage de Boule* it is certainly possible Boulle may have had two versions of *tables en huche* in his workshop in 1715, by which date the form's somewhat heavier proportions would likely have been seen as outdated.

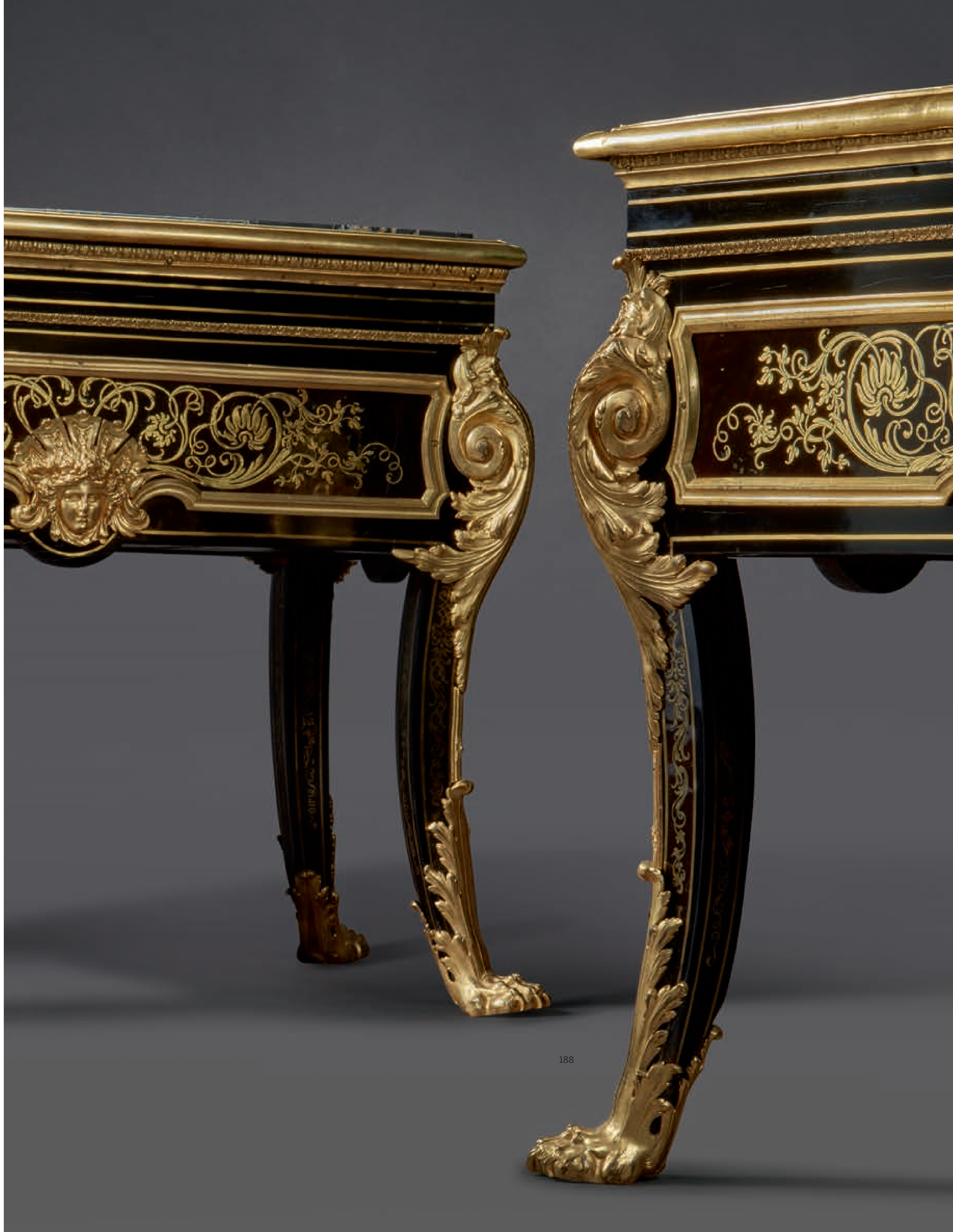
Further references to the model only re-appear in the late 18th century in two auction catalogues, the first an anonymous sale of 3 December 1782 organised by Jean-Baptiste Le Brun, where lot 72 is described as:

Deux tables de Boule partie & contre-partie ; elles sont enrichies des quatre coins de rinceaux d'ornements, le dessus de marbre portor, bordé de moulures en bronze ; les trois panneaux de côté figurant tiroirs aussi garnis de moulures, au milieu desquelles sont des masques de femme, les pieds sont ornés de sabots en griffes de lion. Hauteur 30 pouces 6 lignes, largeur 37 pouces, largeur 22. [82,5 x 100 x 59,4cm]

Three years later, the sale of the *marchand* Dubois by Julliot on 20 December 1785 included:

Deux tables de marbre porte-or, ornées de carderon, & supportées par un pied à quatre consoles, à rinceaux, chute & griffe de lion ; l'entablement à moulure à gaudron, avec un panneau renfoncé de marqueterie, première partie, orné de cadres & mascarons sur la face, ouvrant sur les côtés à un tiroir aussi orné de cadres, mascarons & filets de marqueterie. Hauteur 31 pouces 6 lignes, largeur 37 pouces 6 lignes, profondeur 22 pouces 6 lig. [85 x 100 x 61cm.]

The first pair is specified as being in *première* and *contre-partie*, whereas in the second entry only *première partie* is mentioned. This distinction, along with the dimensions, description of the bronze mounts and the portor marble tops, all correspond with the Zilkha tables and suggest they could be the pair from the Julliot sale. The *contre-partie* table from the pair described in the 1782 auction might be the one formerly in the collection of the Baronne van Zuylen van Nievelt sold Christie's Paris, 3-4 May 2016, lot 173.



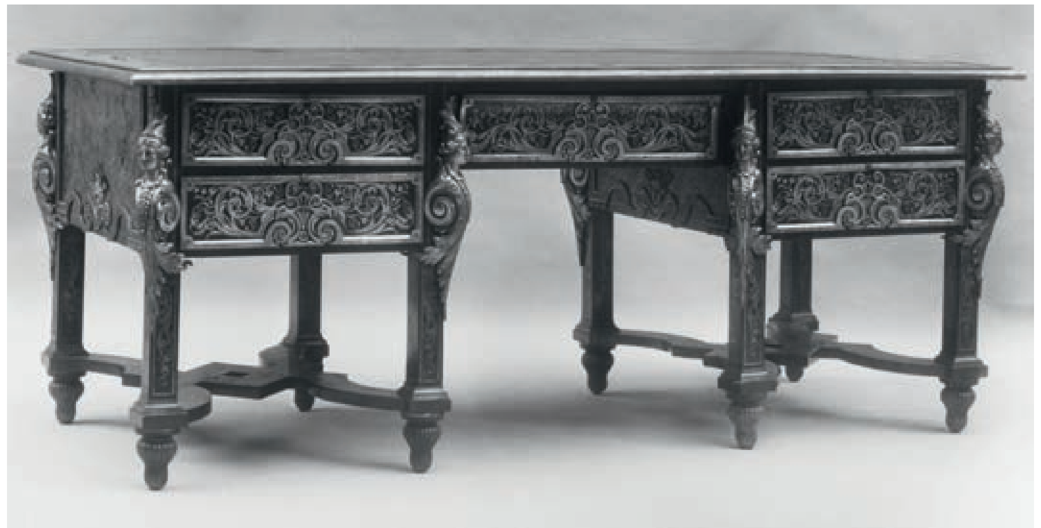


Fig. 2 Writing desk attributed to André Charles Boulle. Metropolitan Museum, New York, Bequest of Ogden Mills, 1929, 37.160.7

AN EARLY EXAMPLE OF ANCIEN REGIME RE-PURPOSING

One theory for the paucity of surviving *tables en huche* relative to some of Boulle's other models is that the tables were not originally conceived as independent pieces of furniture but rather adapted from earlier versions of Boulle's *bureaux plats*. It is certainly unusual for a console table to have a single long drawer pulling out from the side instead of the front section. Intriguingly, the highly distinctive gilt bronze mounts on the legs of the Zilkha tables in the form of acanthus leaves headed by a boldly drawn scroll appear in a drawing for a desk attributed to Boulle in the Musée des Arts Décoratifs, Paris (ill. Ronfort, p.328) [Fig.1]. The form relates to Boulle's earlier models of *bureaux à caissons*, on eight legs with a single central frieze drawer flanked by two tiers of three drawers. Identical acanthus scroll *chutes* with the addition of female busts are also used on three desks *à huit pieds* attributed to Boulle dating from the 1690s, one in the Metropolitan Museum (37.160.7) [Fig.2], another in the Frick Collection (18.5.101), and a further example recently on the Paris art market with Galerie Steinitz.

An examination of the backs of the two Zilkha tables reveals the curious presence of downward curving scribe marks and redundant filled-in tenon joints at each end, consistent on both [Fig. 3]. This suggests the tables could both have originally formed the two ends of a bureau plat like the examples mentioned previously, and were converted into two console tables – possibly during Boulle's lifetime, as indicated by the Gruyn inventory – and also later in the 18th century when the earlier version of the eight-legged bureau plat fell out of fashion and was supplanted by the standard four-legged writing table that became one of the Boulle workshop's most successful models. An example of an eight-legged bureau attributed to Boulle in the Musée Carnavelet, Paris (Forray-Carlier, no.5 p.32) has a recessed central drawer on both sides with concave drawer fronts, their profile similar to the contours of the scored lines on the backs of the Zilkha tables.

Interestingly, two *tables en huche* of an alternative from are recorded, one in the Wallace Collection (F426) [Fig.4] and the other formerly in the Earls of Craven collection and most recently sold Sotheby's London, 6 December 2006, lot 26. They are both stamped by the *ébéniste* and *marchand de meubles* Jean-Ulric Erstet (*maître* in 1740) and differ from the Zilkha tables in the shape of the legs and the bronze mounts, although the Wallace example incorporates some earlier 18th century mounts, and both have a concave drawer front of comparable width and of comparable *première partie* marquetry design to the Zilkha pair. Closer examination of both Erstet tables would be required, but it does give rise to the tantalising hypothesis that the Zilkha tables might have been fashioned by Erstet from the two end sections of an eight-legged bureau plat sometime in the mid-18th century, and the *ébéniste* then constructed two new *tables en huche* re-using the old central drawer fronts and some of the old carcase elements. The tops of the Zilkha tables have slight variations, as one has a later portor marble top with a bronze border cast from a different mould to the border on the other table. This probably dates to when the two tables were re-configured, and the bronze edge of the original bureau plat may have been partially re-used to form the border of one of the Zilkha pair.

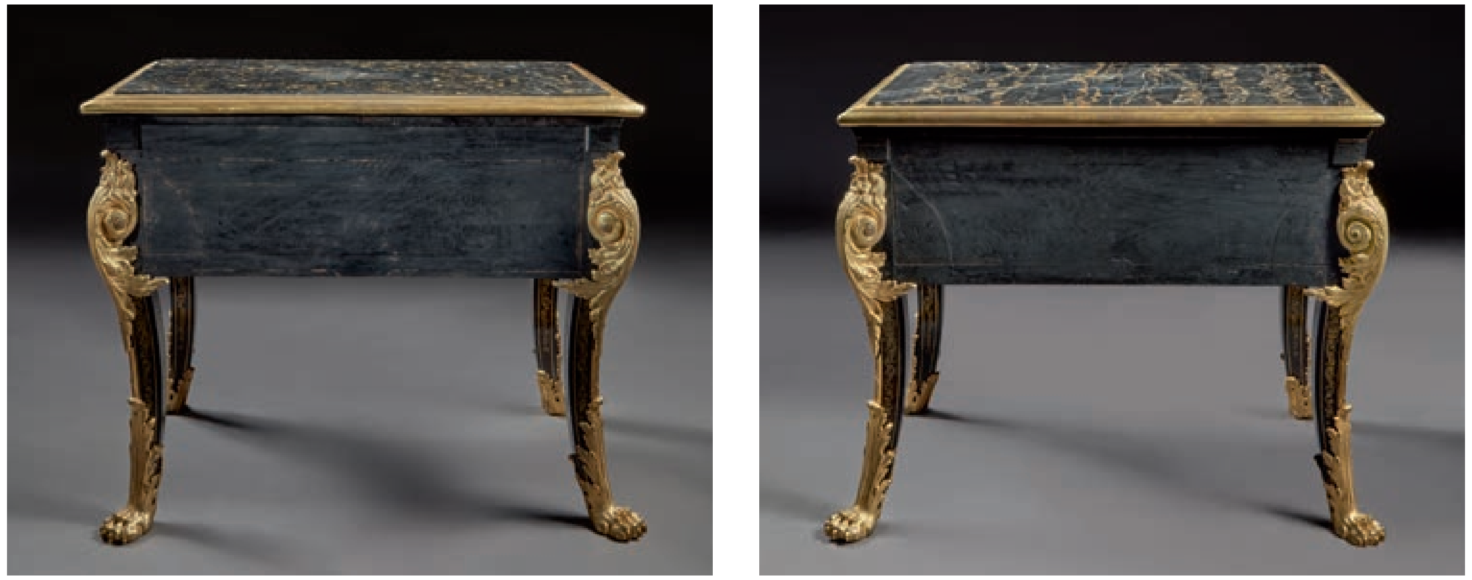
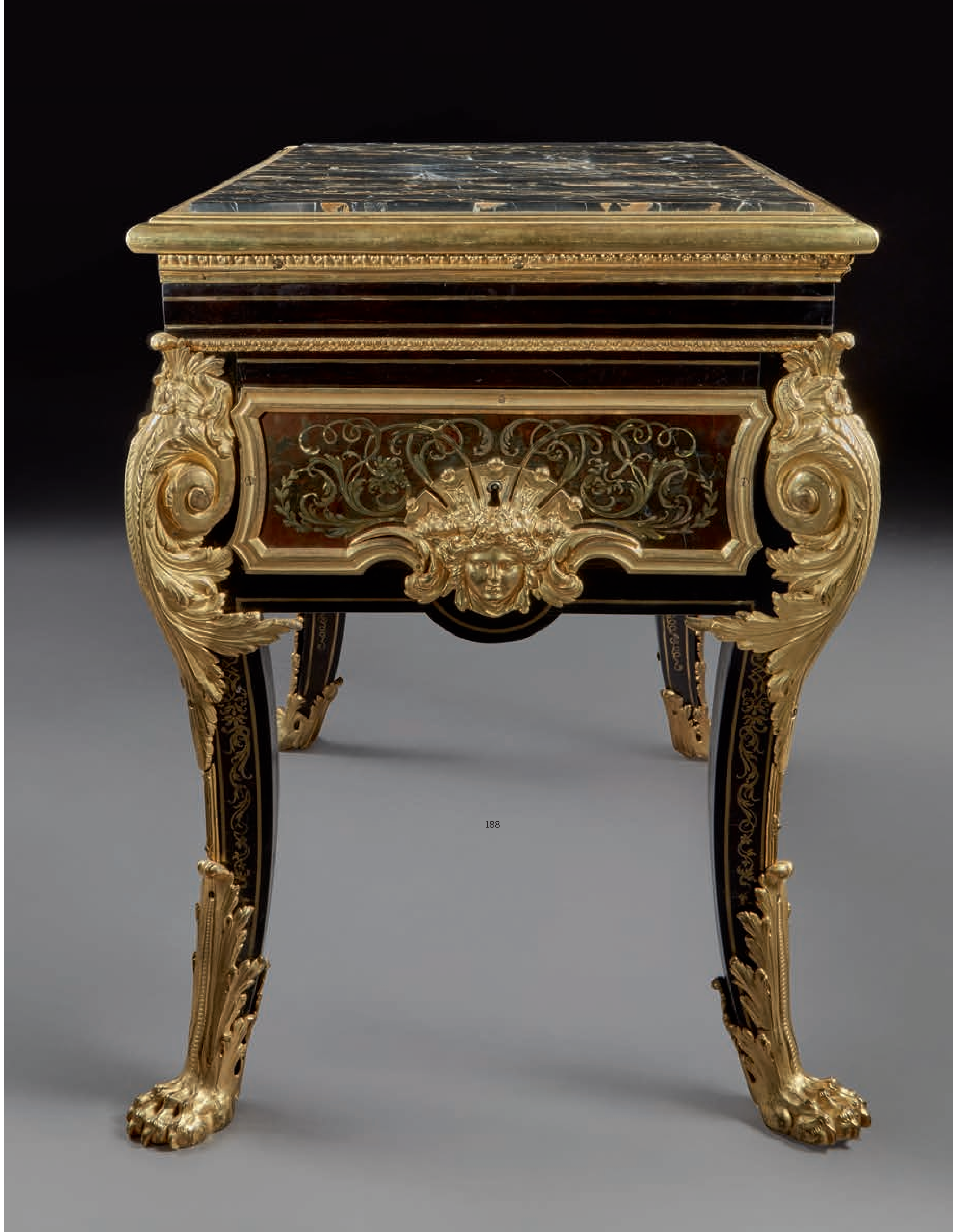


Fig. 3 Back view of the tables



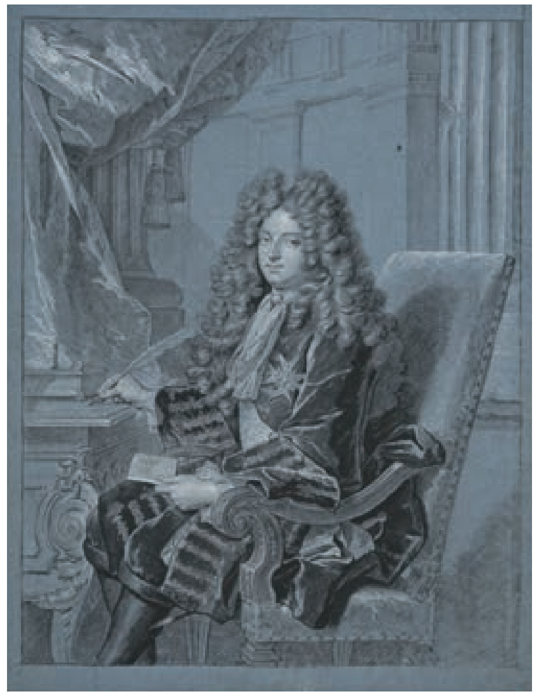


Fig. 5 Hyacinthe Rigaud, *Jean Baptiste Colbert de Torcy*. Black chalk on grey paper, Madrid, Biblioteca Nacional de España, Inv. Barcia 1906, n° 9034

THE COLBERT DE TORCY BUREAU PLAT

Further evidence of a bureau of the same form and with the same bronze angle mounts as surviving *tables en huche* exists in a 1699 portrait by Hyacinth Rigaud of the French diplomat Jean-Baptiste Colbert, Marquis de Torcy (1665-1746), nephew of Louis XIV's celebrated prime minister of the same name. The subject is depicted seated at a writing desk, the front left corner of which is visible, and a preparatory drawing for the picture [Fig.5] shows even more clearly the desk is of the same form as the *tables en huche* with the identical acanthus scroll mount. The inventory taken after Colbert de Torcy's death of his *château* at Croissy-en-Brie indicates the presence of a large writing desk in the *cabinet de travail*: *'un grand bureau de marqueterie à pied de biche orné de cuivre couvert de maroquin'*. A four-legged bureau plat in *première partie* marquetry attributed to Boulle recently on the Paris art market has been identified with the Torcy desk, and there is also a *contre-partie* version of the same bureau plat in a private collection. Unfortunately, neither the probate inventory nor the portrait provides a sufficiently detailed written or visual record to establish with absolute certainty the exact form, size and decoration of the desk seen in the Rigaud portrait, but it is not inconceivable the present lot derives from the Colbert de Torcy bureau plat. As Torcy died in 1746, the dates would be consistent with the activities of Erstet or other *ébénistes* of the later Louis XV period who began restoring and adapting older pieces of Boulle, and the re-emergence of references to *tables en huche* in auction catalogues of the 1780s.

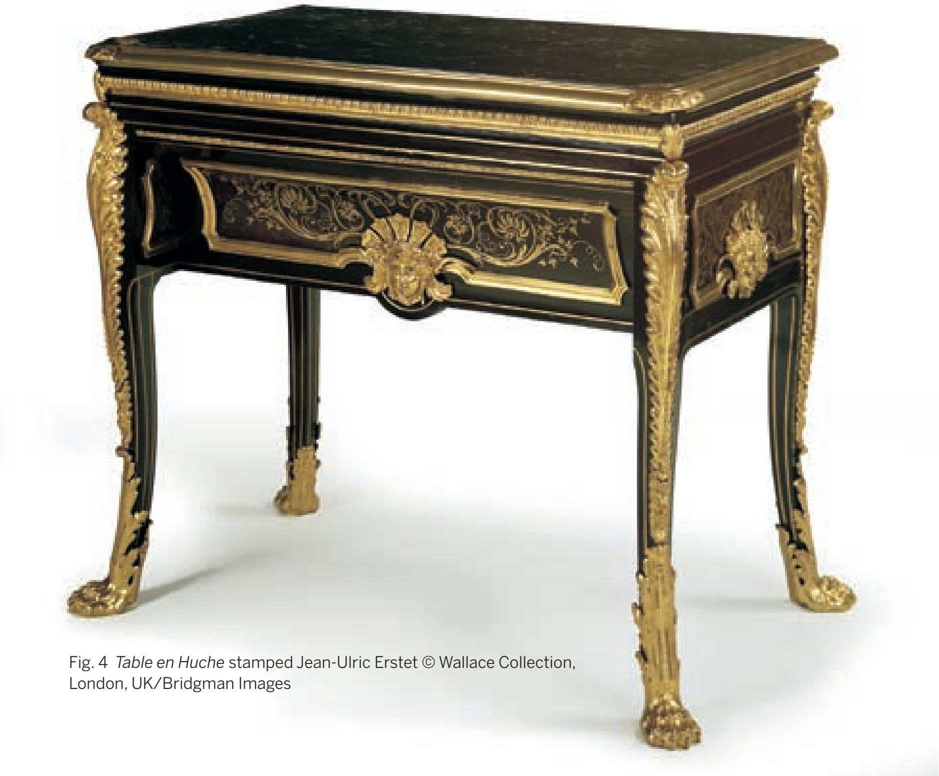
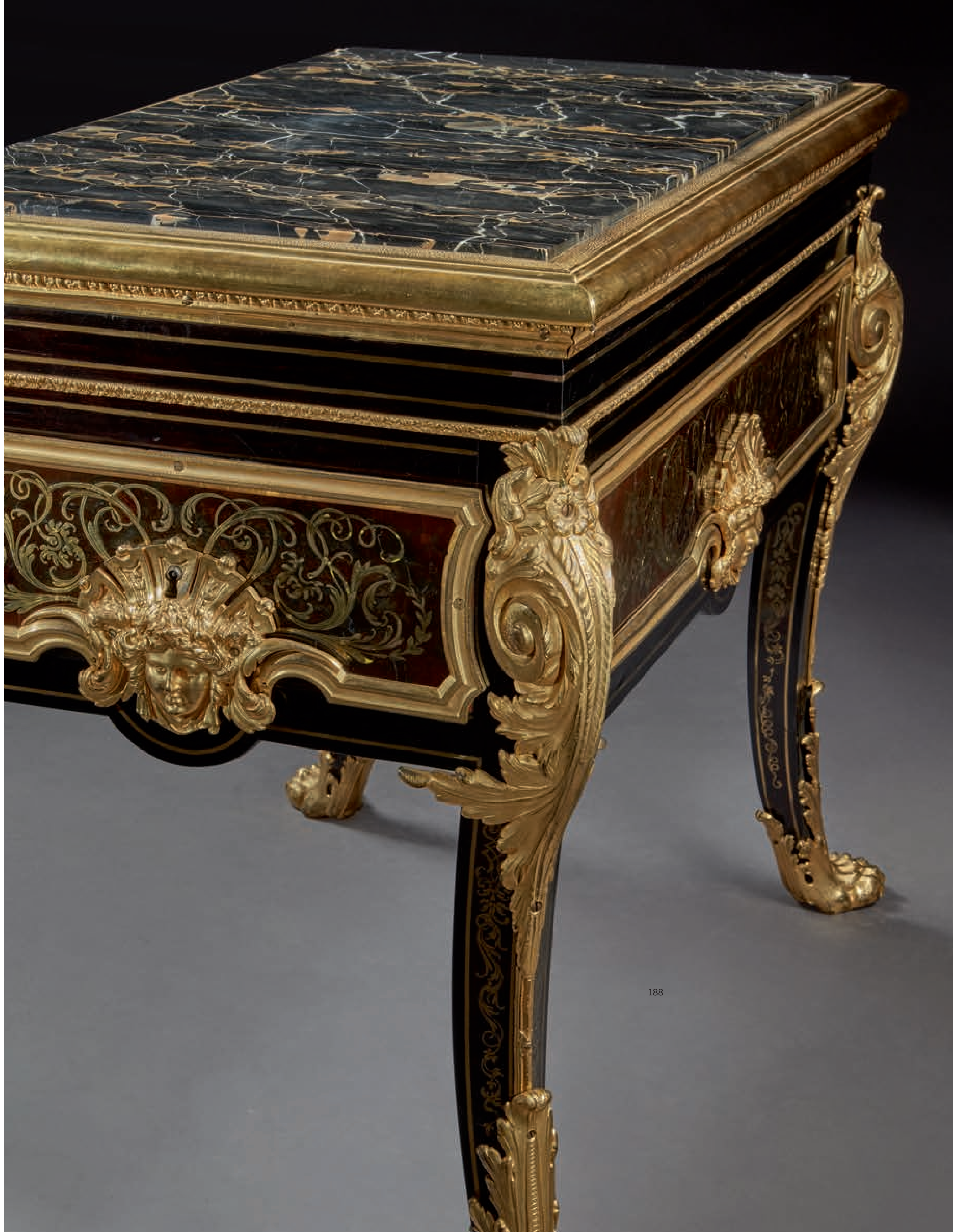
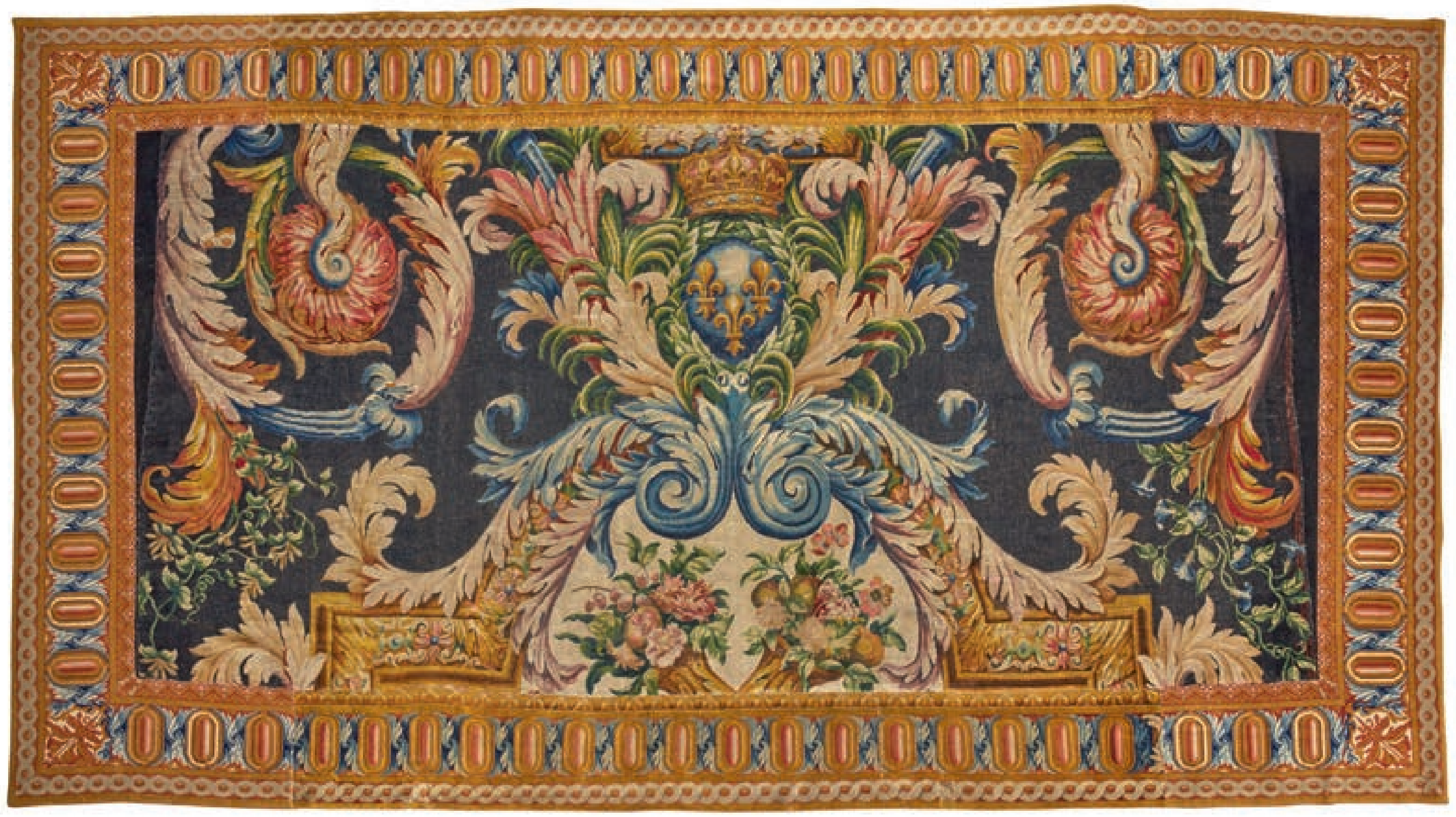


Fig. 4 *Table en Huche* stamped Jean-Ulric Erstet © Wallace Collection, London, UK/Bridgman Images





189

189

A ROYAL LOUIS XIV SAVONNERIE FRAGMENTARY CARPET, CIRCA 1668-1688

approximately 13 ft. 6 in. by 7 ft. 3 in.; 411.5 cm; 221 cm

PROVENANCE

Kraemer & Cie, Paris 2005

LITERATURE

Burchard, Dr Wolf, "Savonnerie Reviewed: Charles Le Brun and the 'Grand Tapis de pied d'ouvrage a la Turque', woven for the Grande Galerie at the Louvre", *Furniture History* XLVIII (2012), p.1-43
Verlet, Pierre, The James A de Rothschild Collection at Waddesdon Manor: the Savonnerie, Fribourg 1982, p.485

This carpet appears to have been assembled from fragments of one or more of the carpets supplied by the Savonnerie factory for the *Grande Galerie* of the Louvre, one of the most important and ambitious royal commissions of the reign of Louis XIV. As part of a broader scheme to glorify the French monarchy through the splendour of its official residences and at the same time promote French arts and industry, the young King desired to transform the Louvre into the most magnificent royal palace in Europe.

The most spectacular space of the late 17th-century Louvre was the long gallery linking the old royal apartments of the *Cour Carrée* with the *Pavillon de Flore* at the south end of the Tuileries Palace facing the gardens. Constructed during the reign of Henri IV in the first decade of the 17th century, it was referred to as the *Galerie du bord de l'eau* and extended along the Seine for a length of 442 metres at an internal width of nearly 9 metres. The floors below were intended as accommodation and workshop or studio space for artists and craftsmen who were granted royal warrants, among them the cabinetmaker André-Charles Boulle. The gallery today serves as an exhibition space for the Louvre's important collection of Italian paintings. The ceiling of its 46 bays was originally intended to be painted by Nicolas Poussin in a scheme that had never come to fruition, and the carpets formed part of broader project to complete the gallery's overall decoration.

The broader scheme would have been supervised by the King's First Minister Jean-Baptiste Colbert (1619-1683) in collaboration with the architect Louis Le Vau (d.1670) and the head of the Gobelins Tapestry Factory and *premier peintre du roi* Charles Le Brun (1619-1690), who is believed to have played a role in providing the designs. The composition was uniform for the entire series, with a large central allegorical section flanked by rich arabesques and *rinceaux* on a rich *fond brun* brown-black ground, and cartouches at either end depicting either classical bas-reliefs or more rarely landscapes, all within a classical reeded border and fleur-de-lis in the four corners. The full panoply of classic Louis XIV iconography was already in evidence, with extensive use of suns, crowns, interlaced L's, the arms of France and Navarre, globes, wreaths and trophies and allegorical figures based on Cesare Ripa's *Iconologia* - all intended as a mirror reflection of the sumptuous painted and stucco decoration on the ceilings above. In total all but one of the 93 projected carpets were woven between 1668 and 1688.

By the 1670s, however, Louis XIV had had abandoned the idea of making the Louvre his principal seat in favour of Versailles, and it seems unlikely the series was ever installed. The carpets remained in the possession of the Royal *Garde-Meuble*, some occasionally used in various royal residences and others offered as diplomatic gifts. During the torment of the Revolution several were sold or offered as payment in exchange to suppliers of essential goods and foodstuffs. Numerous examples were reduced in size and/or cut down and re-assembled, and many are still unrecorded and presumed lost. The French *Mobilier National* state collections still retain the largest surviving group of over fifty, and interestingly these were woven together and laid on the floor of the Hall of Mirrors in Versailles during the signing of the Treaty of Versailles in 1919, possibly the only instance of these carpets ever being displayed as they were originally intended. Other surviving carpets or fragments are in the Metropolitan Museum New York, the Philadelphia Museum of Art, The Huntington Art Museum and Waddesdon Manor.

The Savonnerie factory was founded in 1615 by Pierre DuPont, who had studied the technique of manufacturing knotted-pile carpets in the Ottoman Empire, and in 1627 Louis XIII granted a royal monopoly to Dupont and his former apprentice Simon Lourdet, whose families ran rival workshops divided between the large ateliers on the ground floor of the Grande Galerie and in a former soap factory on the Quai de Chaillot, then on the western edge of Paris, and from which the factory's name derives. Its products were reserved exclusively for the Crown and served in royal interiors and as diplomatic gifts. Prior to Louis XIV's commission the Savonnerie had never previously produced carpets of such a large scale, and special looms of exceptional width had to constructed.

$ 25,000-40,000

190

A MEISSEN FIGURE OF A SABLE, CIRCA 1735

modelled by Johann Joachim Kändler for the Japanese Palace, Dresden, its fur painted with brown markings, perched on a high stump molded with flowers and grasses and applied red mushrooms, the stump applied with turquoise leaves
height 15⅞ in.; 40.4 cm

$ 30,000-50,000

PROVENANCE

Royal Collections of Saxony, Japanese Palace, Dresden
Left the Royal Collection, Dresden, before 1900
Christie's New York, 23 April, 1998, lot 222

The figure model of a Sable, '*indianische Zoble*', is recorded in Kändler's work report or *Taxa* in July 1734:

'Specification of the foreign animals and exotic birds which… I, as named below, modeled and drew exactly and correctly, so that they… may here at the Royal Porcelain Factory be done large… In the *Kunstkammer,* from the stuffed animals, I made models of… a sable, J.J. Kändler'.
(*Die Arbeitsberichte, Des Meissener Porzellanmodelleurs Johann Joachim Kaendler, 1706-1775*, Leipzig 2002, p. 25).

His work report for April 1735 includes: "*Einein Indianischen Zobel Ebenfalls in Lebens Größe ist vorgestellet wie er auf einem Stock sitze welcher mit Ästen und Blättern bewachsen ist, Johann Joachim Kändler*", [Likewise, an Indian sable has been done life-size, sitting on a tree-stump which is overgrown with branches and leaves, Johann Joachim Kändler] (Samuel Wittwer, *The Gallery of Meissen Animals, Augustus the Strong's Menagerie for the Japanese Palace in Dresden*, Munich 2006, p. 320).

Kändler studied animals from life but also the stuffed specimens in the Royal taxidermy collection at the Palast der Wissenschaften [Palaces of the Sciences] at the Zwinger. One 18th century viewer had said of the collection "One would be hard put to find such a complete collection, or one with so many rare animals… The gallery is ninety-five *ells* long and houses three rows of four-footed animals, almost all of which passed a portion of their lives at the Jägerhof in Dresden." (Wittwer, *ibid*, 2006, p. 66).

According to Wittwer, only six Sables, all decorated in enamels, were delivered to the Japanese Palace, two in July 1735 and four in September of the same year. The six figures were recorded in the Japanese Palace on March 9, 1736, though in the inventories of 1770 and 1779 only three were listed, under the inventory number *N=307-W*:

'Drey Stück Zobel, auf Postamenten sizend, so mit Laub, bunten Blümgen und andern Zierathen belegt sind, 17 Zoll hoch. No. 307';
[Three sables sitting on bases sprigged with foliage, polychrome florets and other ornament, 17 inches high. No. 307.]
SKD Inventare, Nr. 327, 1779, Bd. II. Sächsisch Porcellain, welches durchgängig mit dem Buchstaben W. bezeichnet, a) Aufsäze, Bouteillen, Becher, Figuren und Docken, fol. 19rf:

Today only one example remains in the *Porzellansammlung*, Dresden, exhibited at Schloss Moritzburg, Moritzburg, illustrated in Samuel Wittwer, *ibid*, 2006, pp. 129, 320-21, fig. 136 (fig. 1).

By 1900 the three Sables listed in the 1779 inventory were still in the Dresden Royal Collection. One of these was included in the first sale of 'duplicate' animals, bird figures and wares auctioned at Rudolph Lepke's Kunst-Auctions-Haus, Berlin, 7-8 October, 1919 (lot 97) (fig. 2). It achieved the second highest price of the sale and was purchased by the dealer [Max] Cramer of Kassel for the high price of 161,000 Mark (over $70,000 in today's value). It was outsold only by lot 98, a large figure of a Vulture (for 178,000 Mark). Perhaps surprisingly, the Sable outsold the much larger white animal figures, such as lots 82-83, a pair of white Meissen figures of Lion and Lioness (95,000 Mark, which subsequently entered the Ole Olsen Collection, Copenhagen, later sold at Sotheby's London, 15 November, 1955, lot 65); lots 89-90, two white Meissen eagles (71,000 Mark); and lots 92-93, a pair of white Meissen figures of goats (131,000 Mark). The prices and successful bidders were recorded in the report by Adolph Donath in *Die jungsten Preise für Meißener Porzellan. Der Kunst-wandere*, October 1919, second issue, pp. 69-72.

The third Sable disappeared from the Dresden porcelain collection during World War II and is illustrated in Carl Albiker, *Die Meissener Porzellantiere im 18 Jahrhundert*, Berlin, 1935, pl. XXXIX, abb. 170, and Albiker, 1959 edition, taf. 14, its current whereabouts now unknown (fig. 3).

The present lot therefore is the fourth example of this model which has survived into the 20th century. At the time of his publication Wittwer cites an example in a private collection in Munich (p. 320), which could possibly represent a 5th. The early provenance of the present lot is unknown, but as there were only three figures listed in the palace inventories, all accounted for, it is probable that it left the Japanese Palace Collection before the first inventory was taken in 1770.

Sotheby's would like to thank Dr. Julia Weber and Anette Loesch for their kind assistance in the cataloguing of this lot.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

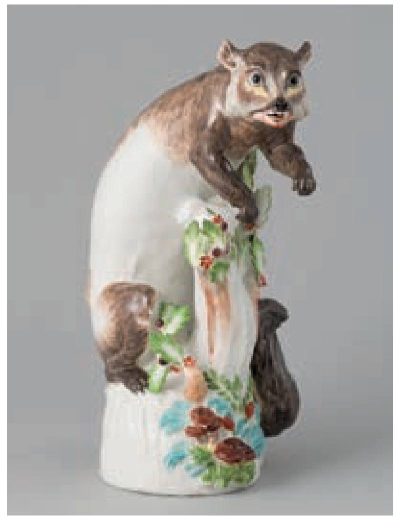


Fig. 1 bpk Bildagentur / Porzellansammlung, Staatliche Kunstsammlungen, Dresden / Adrian Sauer / Art Resource, NY

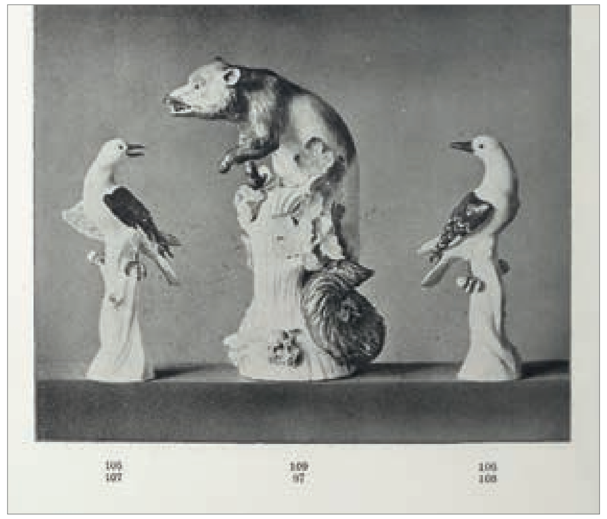


Fig. 2 Rudolph Lepke's Kunst-Auctions-Haus <Berlin> [Editor] Porzellane und Waffen aus den Kgl. Sächsischen Sammlungen in Dresden: Versteigerung: 7. und 8. Oktober 1919 (Katalog Nr. 1835)

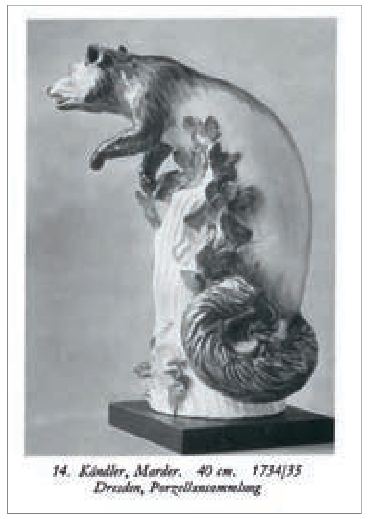
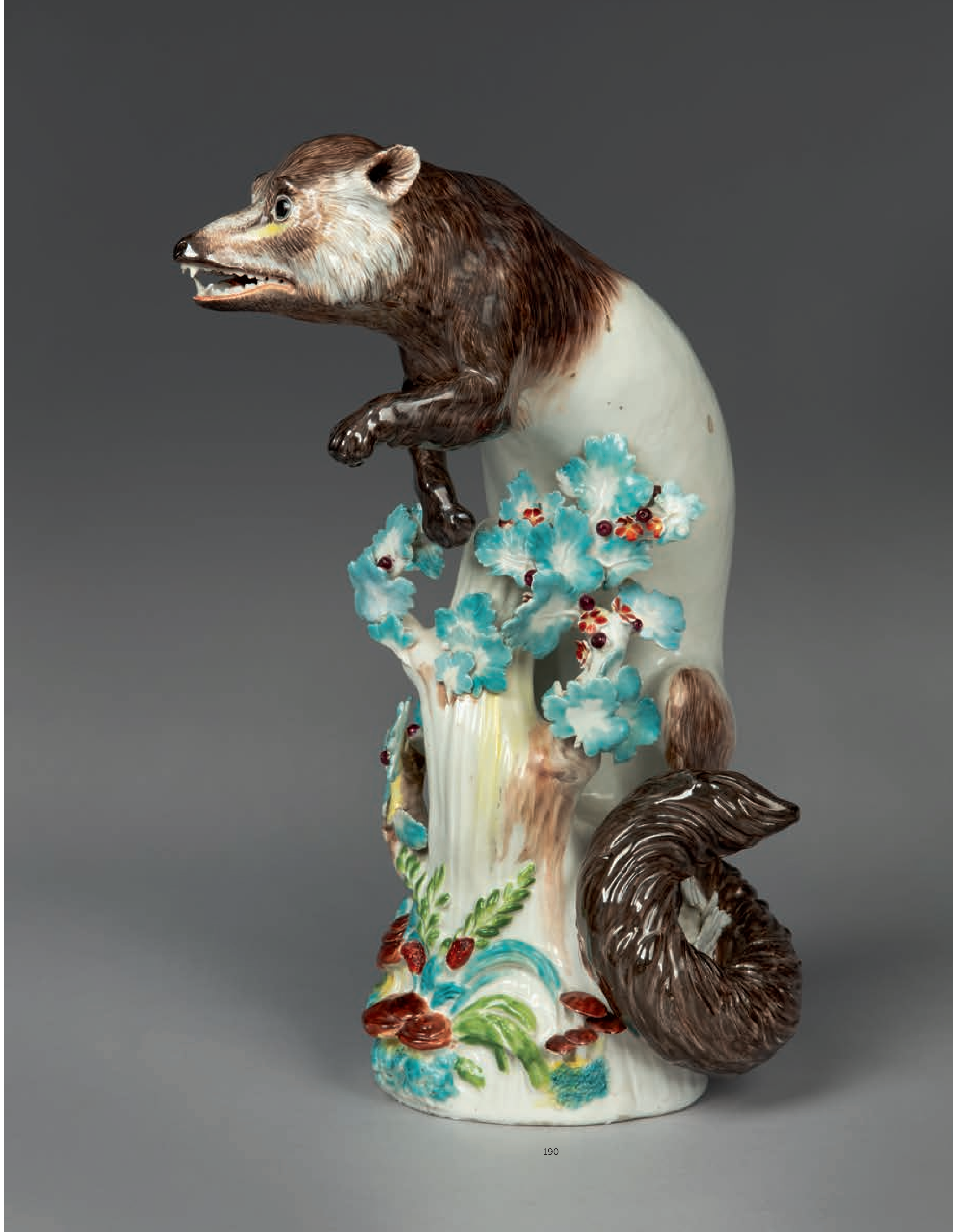

14. Kändler, Marder. 40 cm. 1734/35
Dresden, Porzellansammlung

Fig. 3 Carl Albiker, *Die Meissener Porzellantiere im 18 Jahrhundert*, Berlin 1959 edition, taf. 14



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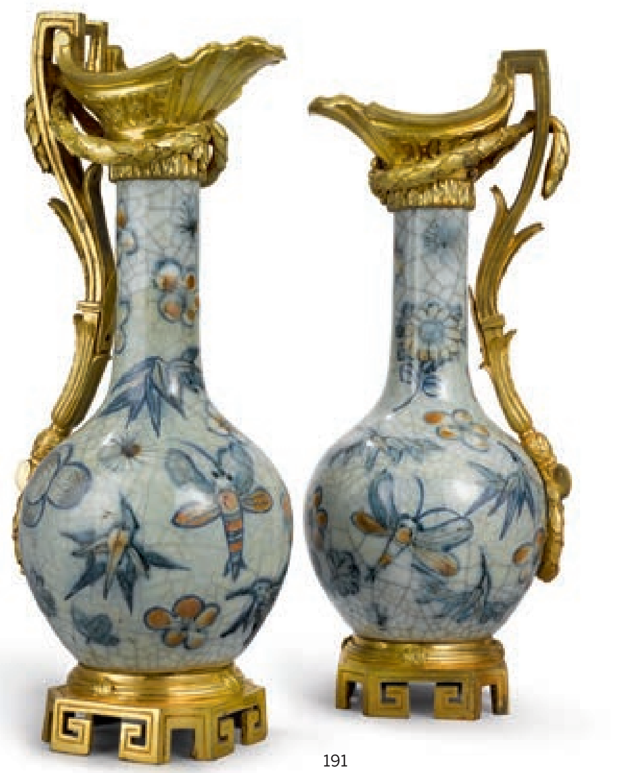


191

191

A PAIR OF GILT BRONZE-MOUNTED JAPANESE BLUE AND WHITE CRACKLE-GLAZED PORCELAIN EWERS, THE PORCELAIN MID-18TH CENTURY, THE MOUNTS 18TH AND 19TH CENTURY

height 14 in.; 36 cm

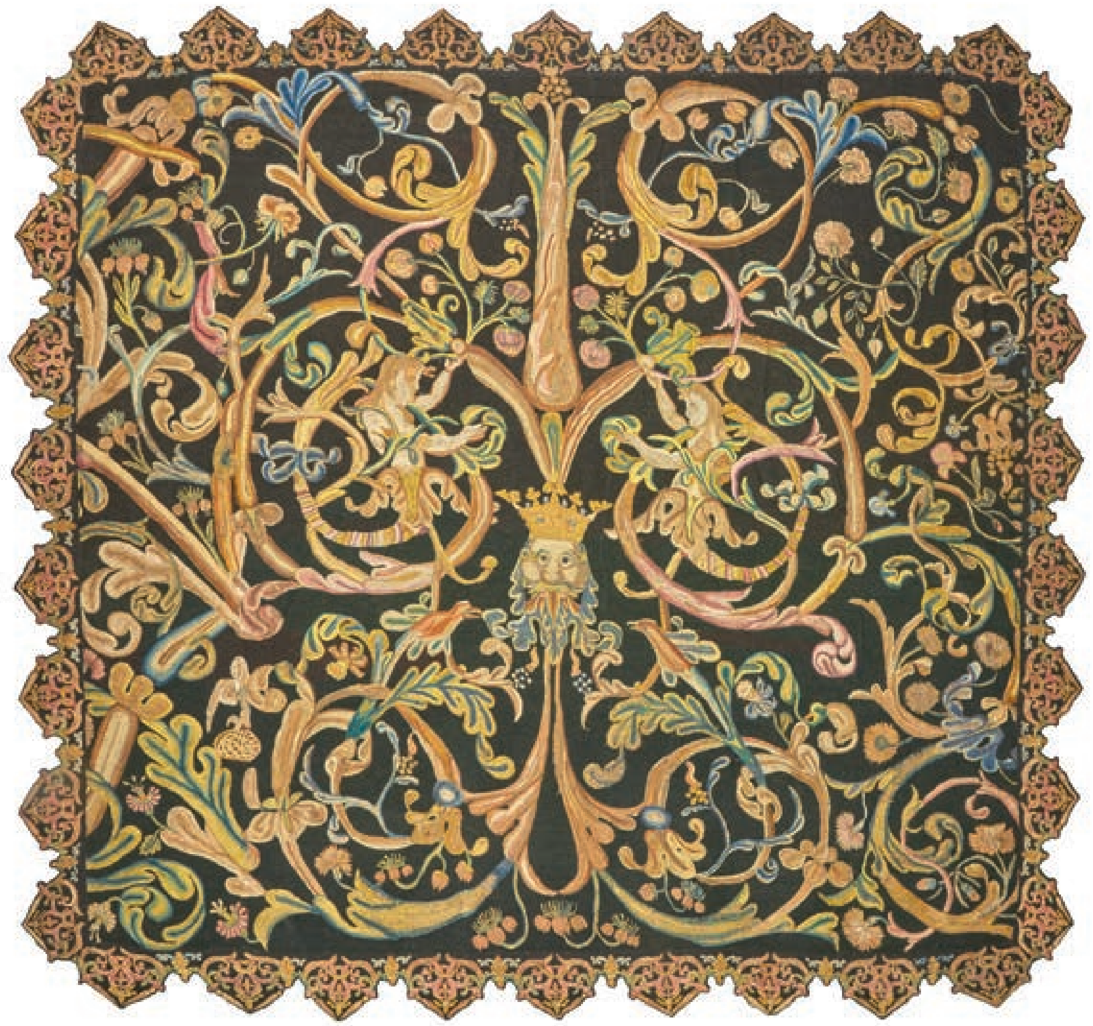
$ 8,000-12,000

192

A PORTUGUESE NEEDLEWORK CARPET,, ARRAIOLOS, 18TH CENTURY

the brown-black field with a vividly colored design of bold acanthus sprays and grotesques in the manner of Berain within a floral lambrequin border
approximately 12 ft. 8 in. by 11 ft. 7 in.; 386 cm; 353 cm

$ 10,000-15,000



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193

A RÉGENCE GILT BRONZE-MOUNTED AMARANTH AND CHINESE COROMANDEL LACQUER ARMOIRE A DOUCINE, SECOND QUARTER 18TH CENTURY

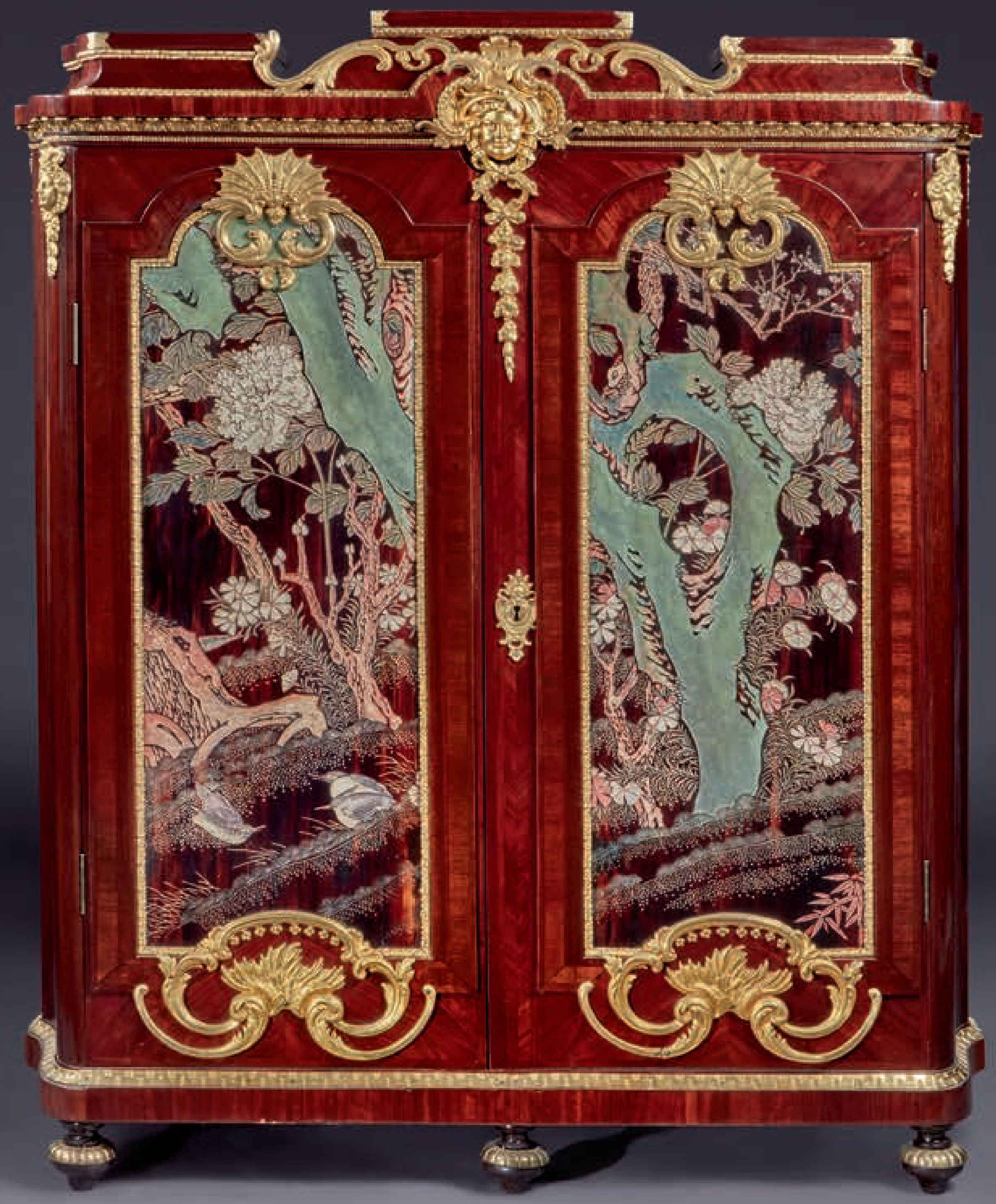
the lacquer associated; remounted and feet later
height 64½ in.; width 54½ in.; depth 14¾ in.; 164 cm; 138 cm; 37 cm

PROVENANCE

Bensimon Collection, Étude Couturier Nicolay, Paris, 18-19 November 1981, lot 144

A comparable armoire with glazed doors and identical mounts on the doors and cornice was sold Sotheby's New York, 22 May 1993, lot 216.

$ 40,000-60,000



193

194

JEAN-MARC NATTIER

Paris 1685 - 1766

Portrait of Madame Royer, half-length,
with a mask and fan

pastel on paper, mounted on canvas
31 ¾ by 25 ¼ in.; 80.6 by 64.1 cm

$ 400,000-600,000

PROVENANCE

Sigismond Bardac, Paris, 1909
René Gimpel, 1920
Antenor M. Patiño, by 1930
Thence by descent to his nephew, Jaime Ortiz-Patiño, Vandœuvres, near Geneva
By whom sold, New York, Sotheby's, 22 May 1992, lot 43
There acquired

EXHIBITED

Paris, *Maîtres du XVIIIe siècle: Cent pastels,* Paris, 1908, no. 69
New York, Metropolitan Museum of Art, *Pastel Portraits: Images of Eighteenth-Century Europe*, 2011, no. 11

LITERATURE

L. Roger-Milès, *Maîtres du XVIIIe siècle: Cent pastels*, exhibition catalogue, Paris 1908, reproduced pl. 55 by engraving with its pendant
G. Brière, P. Vitry, M. Tourneux, and H. Stein, "Notes critiques sur les oeuvres…à l'Exposition des Cent pastels…", in *Bulletin de la Société de l'histoire de l'art français*, 1908: p. 232
P.-A. Lemoisne, "Exposition de cent pastels et de bustes du XVIII^{e} siècle", in *Les Arts* 82 (October 1908): p. 27, reproduced
G. Labat, "Étude sur l'exposition de cent pastels du XVIIIe siècle", in *Actes de l'Académie nationale des sciences, belles-lettres et arts de Bordeaux* LXXI, 1909, p. 314
P. de Nolhac, *Nattier: Peintre de la cour de Louis XV*, Paris 1925, p. 267
G. Huard, "Nattier 1685 à 1766," in *Les peintres français du XVIIIe siècle,* Paris 1928-30, vol. II, p. 127, cat. no. 117
R. Gimpel, *Journal d'un collectionneur. Marchand de tableaux*, Paris 1963, p. 172
X. Salmon, "Jean-Marc Nattier, pastelliste", in *L'Objet d'art* (November 1999): pp. 34-41, reproduced fig. 2
K. Baetjer and M. Shelley, *Pastel Portraits: Images of 18th-Century Europe,* exhibition catalogue, New York 2011, no. 11, pp. 20-21, 25, reproduced in color p. 21
N. Jeffares, "Review of *Pastel Portraits: Images of 18th-Century Europe* at the Metropolitan Museum of Art, New York", in *The Burlington magazine* CLIII, no. VII, 2011: pp. 500-501, reproduced fig. 74
M. Stevens et al., *Jean-Étienne Liotard*, exhibition catalogue, Edinburgh and London 2015, reproduced fig. 15
N. Jeffares, "Nattier, Jean-Marc," in *Dictionary of Pastellists Before 1800*, online version, 2020, no. J.554.179, pp. 1, 5, reproduced in color p. 5

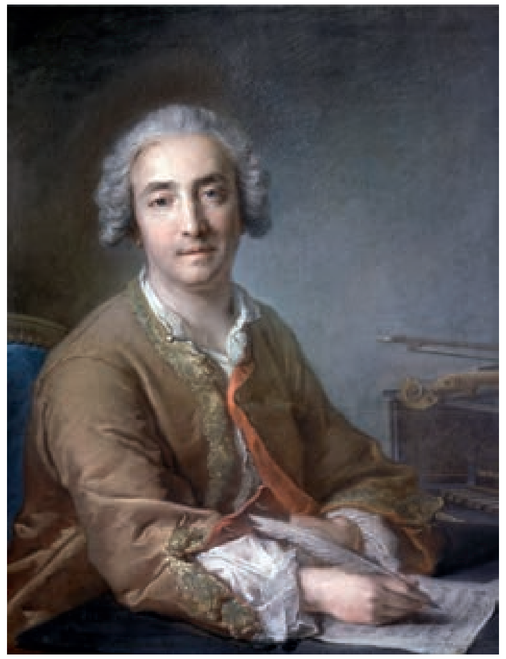
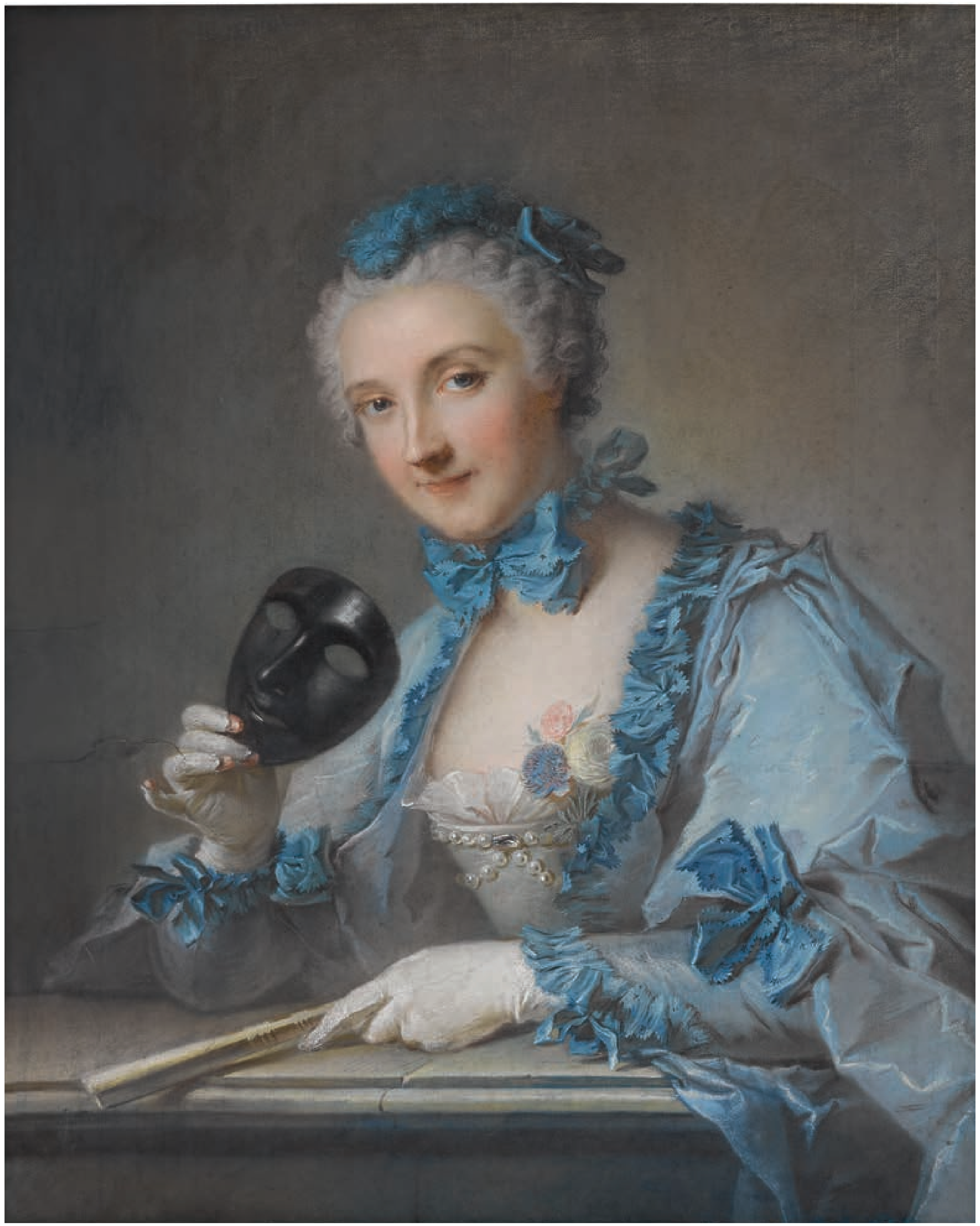


Fig. 1 Nattier, *Monsieur Royer seated with quill, composing aria for Zaida,* pendant to the present lot, c. 1750. Pastel on multiple sheets of paper, laid down on canvas. Whereabouts unknown.



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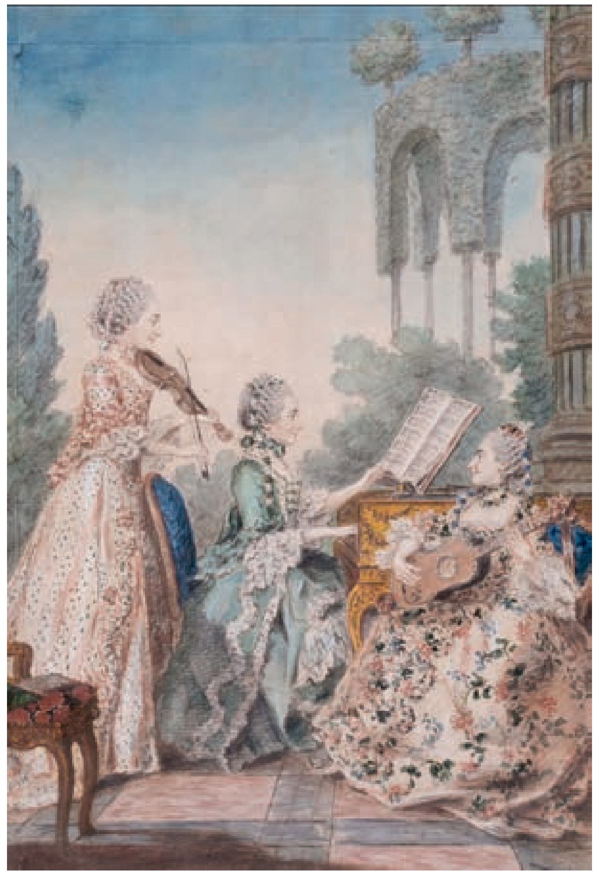


Fig. 2 Carmontelle, *Les trois filles du compositeur Royer*, 1760. Musee Carnavalet, Paris, D.4507

Jean-Marc Nattier was the second son of portraitist Marc Nattier, and enrolled, along with his brother, in the Académie Royale de Peinture et de Sculpture in 1703. The following year, Nattier assisted his father by preparing the drawings for reproductive engravings of Rubens's famous Marie de Medici series in the French royal collection. After painting the portrait of Peter the Great, Emperor of Russia in 1717, he was *reçu* into the Académie in 1718 as a history painter. Nattier's oil paintings are well known and he was considered the premier portraitist of his time. In the 1730s his images of women in mythological or allegorical costume became quite popular. In 1748 he received the prestigious commission to paint the portraits of Marie Leszczyńska, Queen Consort of Louis XV, and their three youngest daughters, Victoire, Sophie, and Louise.[1] The Queen Consort encouraged Nattier to employ a more casual style of portraiture, and his pastels, including the present lot, exemplify this new development.

Nattier began working in pastel in the mid-1740s, at the height of his fame, and although his works in this medium are rare they are among his most beautiful. He submitted pastels to the Académie Royal in 1745, 1746 and 1748, and his peers described his first submission with glowing praise: "cette Ouvrage surpasse tous ceux qu'il a fait à l'huile"[2] [this work surpasses all those he has made in oil]. The present portrait dates to *circa* 1750 and along with its untraced pendant, represents Nattier's "most ambitious work[s] in the medium," according to Neil Jeffares.[3] Despite his reputation, Nattier was disliked by influential art critic Diderot and the taste for his works declined in the 1750s. He died in poverty in 1766; his oil portraits came back into fashion in the nineteenth century, but his career as a pastellist is not yet fully understood.

Louise Geneviève Le Blond married composer, harpsichordist and concert master Joseph Nicolas Pancrace Royer (1703 - 1755) sometime after 1725 and before 1736, but little of her life before her marriage is known. In 1734, Monsieur Royer (fig. 1) was appointed music teacher to the daughters of Louis XV, to whom he dedicated a 1746 book of harpsichord music. He also served and is best remembered as the director of the Concert spirituel, which hosted popular concerts at the Tuileries Palace. In 1739 he produced his most famous opera ballet, *Zaïde, reine de Grenade*. In the now-lost pendant to the present lot, Royer appears seated at a desk with quill in hand, in the act of compositing or annotating his score for *Zaïde*, specifically the opening of the most famous aria sung by the title character.

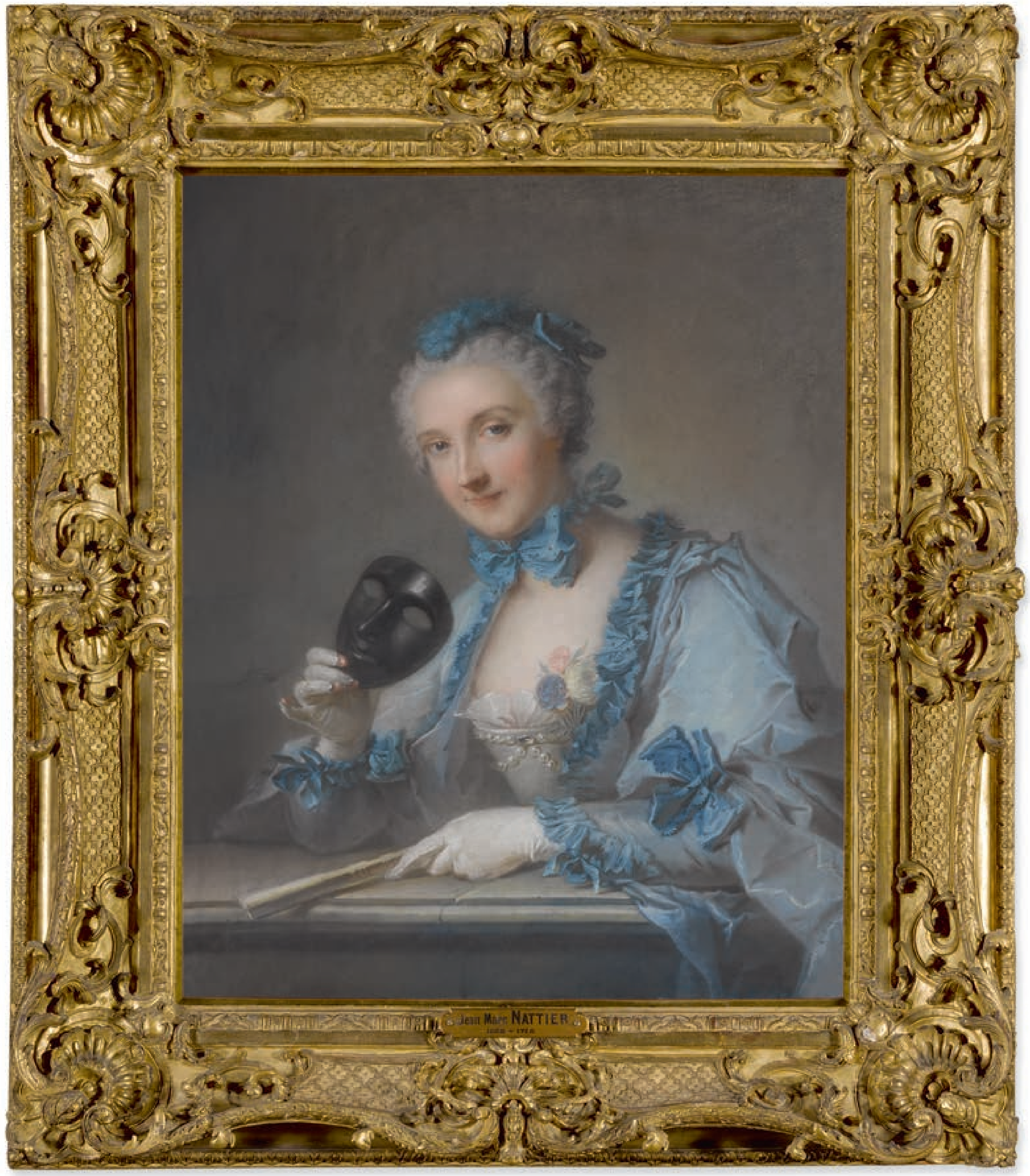
Mme. Royer is shown here both as a woman of high fashion and social status and as an intellectual equal with her husband, which is especially rare in pendant portraits by Nattier. Her acumen would soon be tested: when her husband died prematurely in 1755, she took on the role of director of the Concert spirituel. The couple had five children, and three daughters (Marie-Sophie-Armande, Marie-Anne-Charlotte, and Marie-Jeanne) were depicted by Carmontelle in 1760 as they played from their deceased father's score of Zaïda (fig. 2). Nattier apparently loved music himself, and frequently portrayed his noble and royal sitters playing.

Nattier's approach to pastel portraits was to treat them as paintings, resulting in a fluidity and color palette reminiscent of his works in oil. The level of detail he lavished on Mme. Royer's costume is evident in her pearl-trimmed dress, corsage of fake flowers, and the ruching of the ribbon trim on her sleeves, around her neck, and in her powdered and finely curled hair. She holds a mask called a *loup* meant to be worn while walking the street, and holds a fan in her left hand, as if preparing to go out. The seams of the glove on her right hand have been opened to reveal her freshly manicured nails--this type of glove, called *gants à doigts ouverts,* also allowed the elegant wearer to play cards or to sew without removing them. The cool blue tones of Mme. Royer's dress and the white of her gloves and hair were originally balanced with the warmer tones of her husband's coat. Though this elegant pastel has been separated from its pendant since 1908, Mme. Royer appears independent and engaging, as if about to strike up a conversation with the viewer.

[1] Musée National de Château de Versailles, MV 5672, MV 3819, MV 4458, MV 4428.

[2] Quoted in N. Jeffares, "Nattier, Jean-Marc," in *Dictionary of Pastellists Before 1800*, online version, 2020, p. 1.

[3] Jeffares 2020, p. 1.



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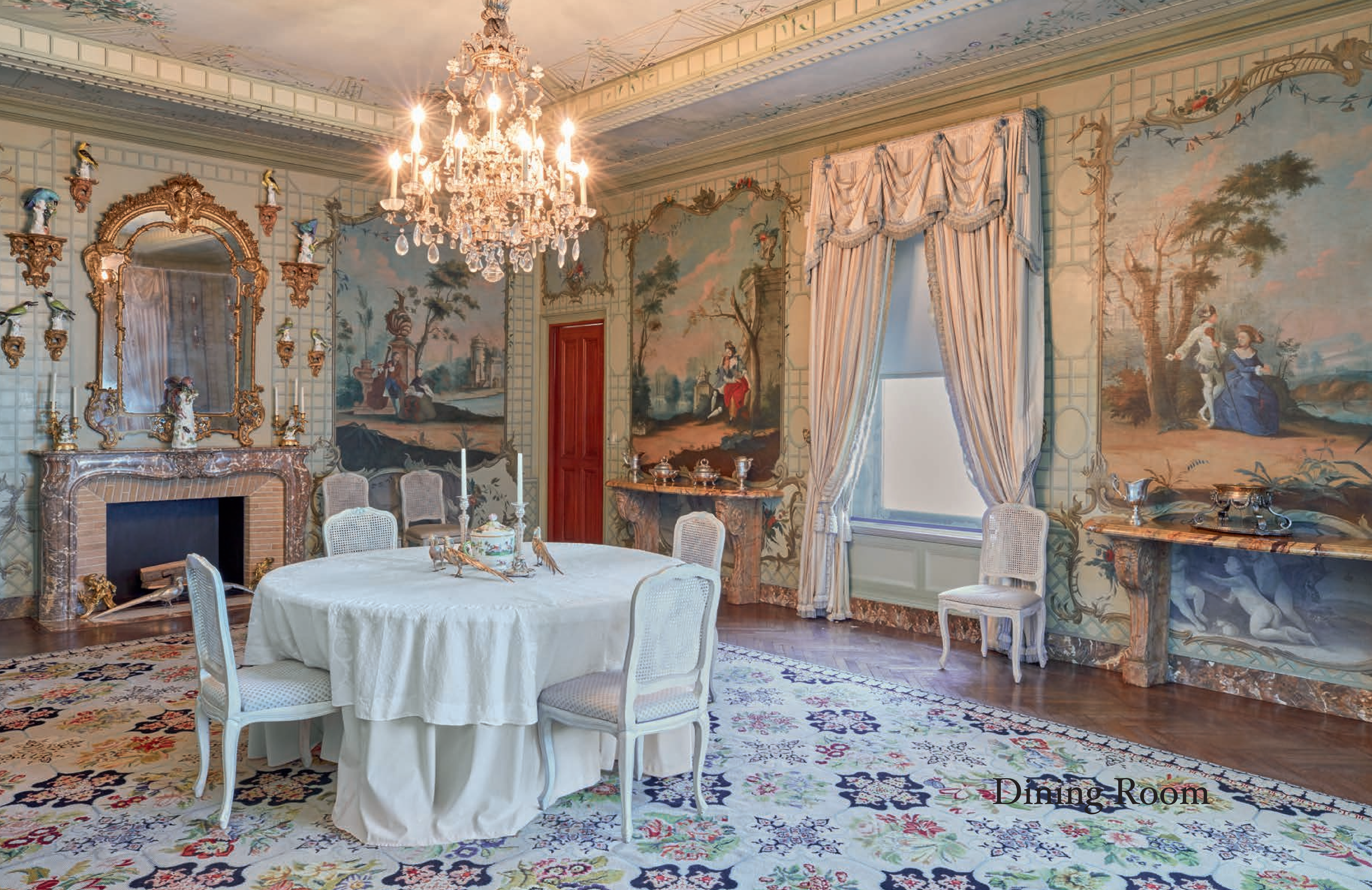


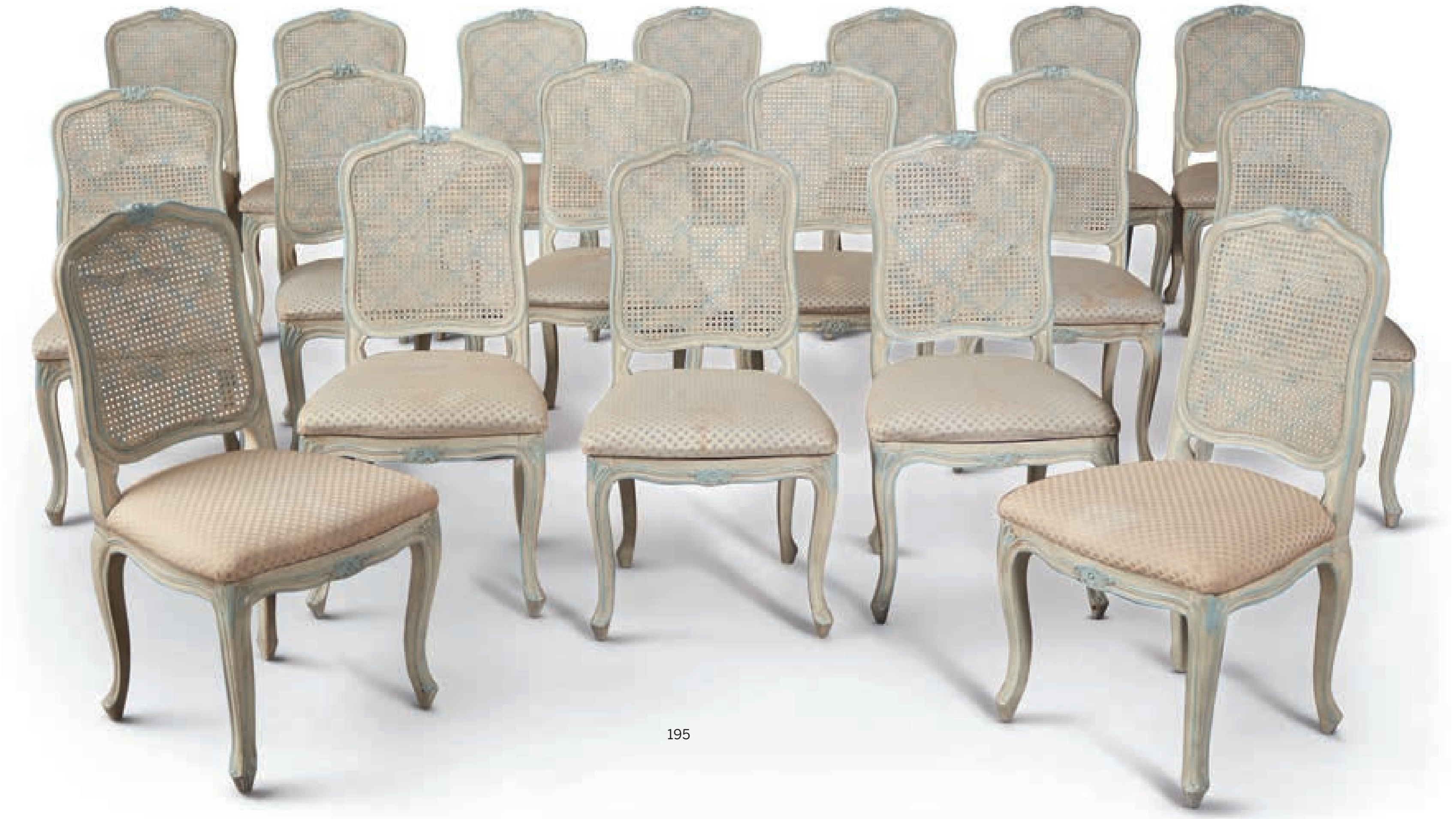
Dining Room

□ 195 SOLD WITHOUT RESERVE

A SET OF EIGHTEEN LOUIS XV STYLE GRAY- AND BLUE- PAINTED DINING CHAIRS

each with cartouche-shaped caned back, the padded seat covered in blue and silvered pattern silk
height 36½ in.; width 19¼ in.; depth 21 in.; 93 cm; 49 cm; 53 cm

$ 3,000-5,000



195

196

A LOUIS XV STYLE ROCK CRYSTAL AND SILVERED-METAL FIFTEEN-LIGHT CHANDELIER

height 49½ in.; width 36 in.; depth 36 in.; 126 cm; 91 cm; 91 cm

$ 8,000-12,000

□ 197 SOLD WITHOUT RESERVE

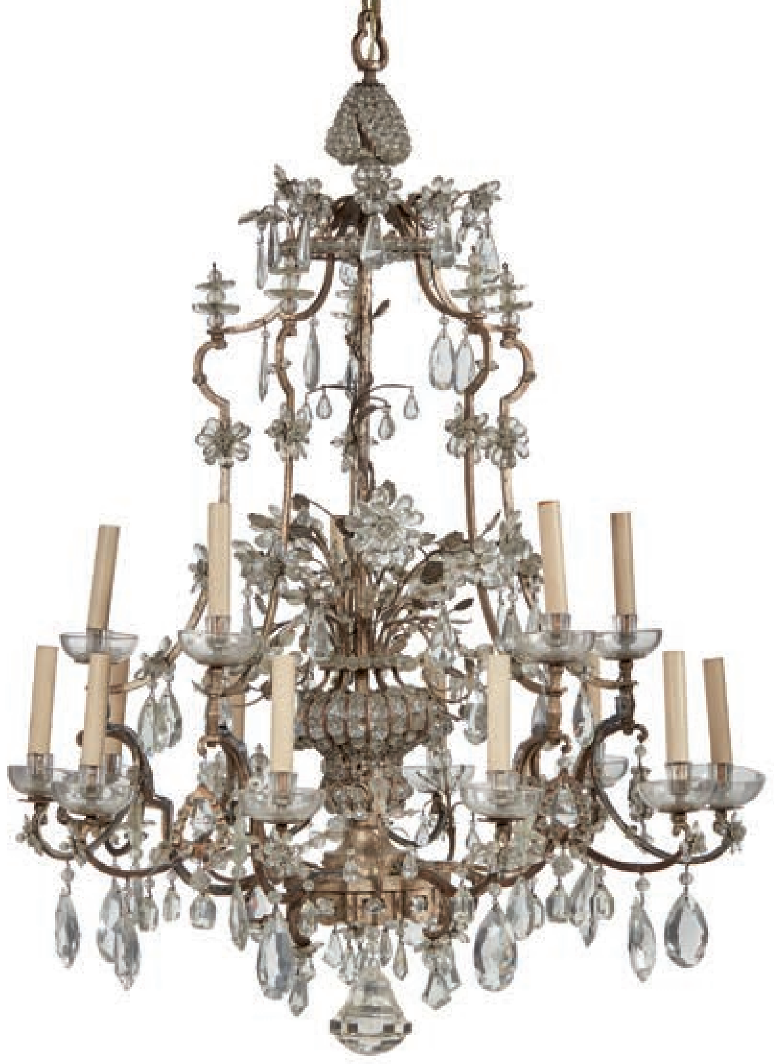
AN ENGLISH NEEDLEPOINT CARPET, CIRCA 1900

the overall tile design of bouquet-filled lobed cartouches within an acanthus leaf border
approximately 25 ft. 11 in. by 14 ft. 5 in.; 790 cm; 439 cm

PROVENANCE

The Devine Collection, Christie's New York, 12 October 1985, lot 823
Christie's New York, 19 April 2000, lot 92

$ 3,000-5,000



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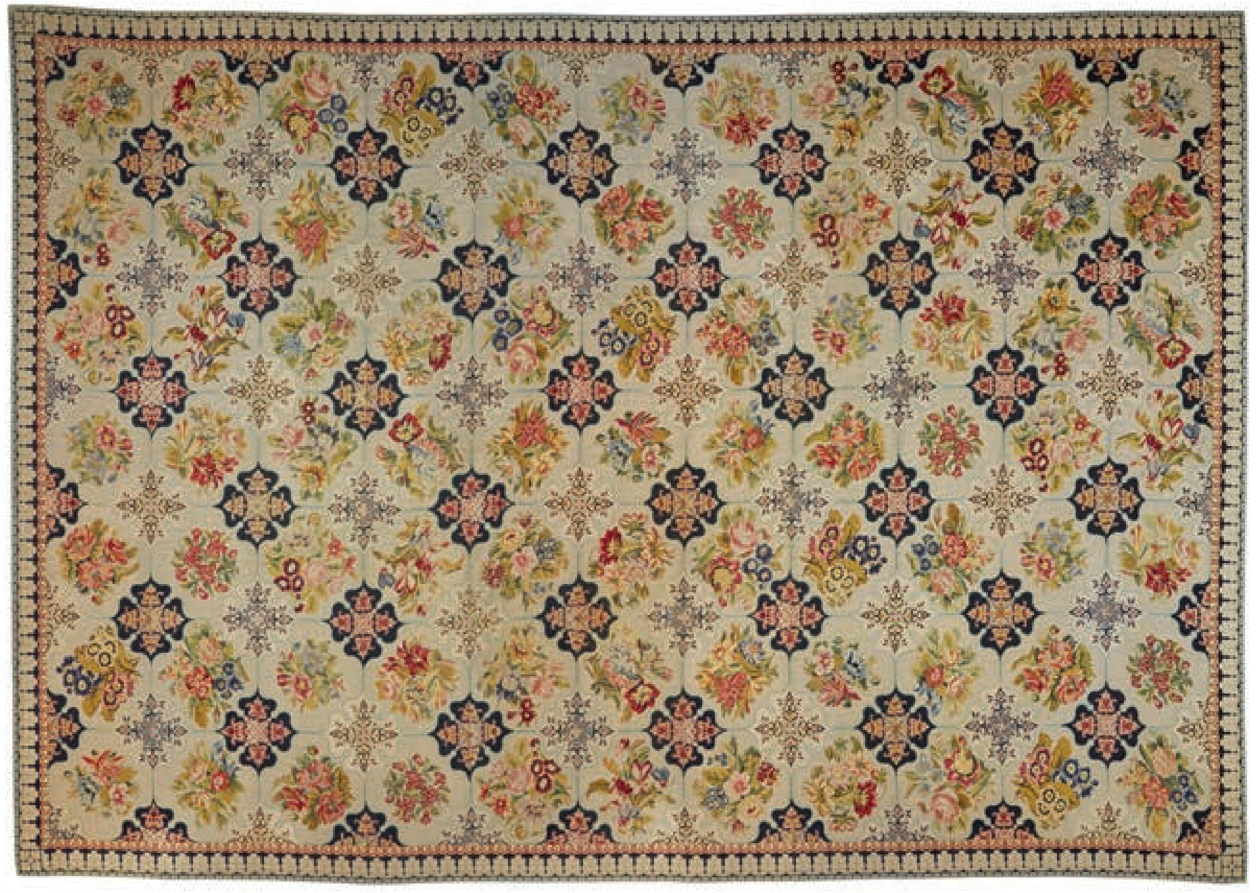

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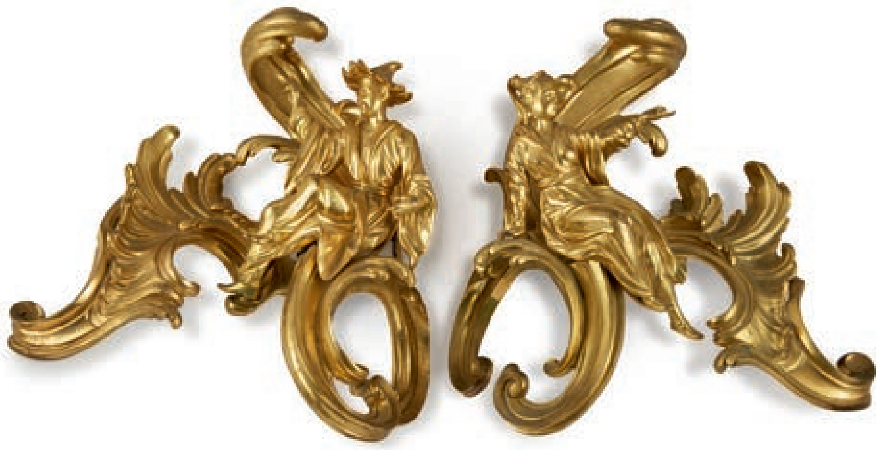


199

198

A LOUIS XV GILTWOOD MIRROR, MID-18TH CENTURY

rebacked, plates replaced
height 83 in.; width 51 in.; 211 cm; 130 cm

PROVENANCE

Galerie Steinitz, Paris

$ 8,000-12,000

□ 199 SOLD WITHOUT RESERVE

A PAIR OF LOUIS XV GILT BRONZE CHENETS, MID-18TH CENTURY

lacking iron supports
height 11½ in.; 28 cm

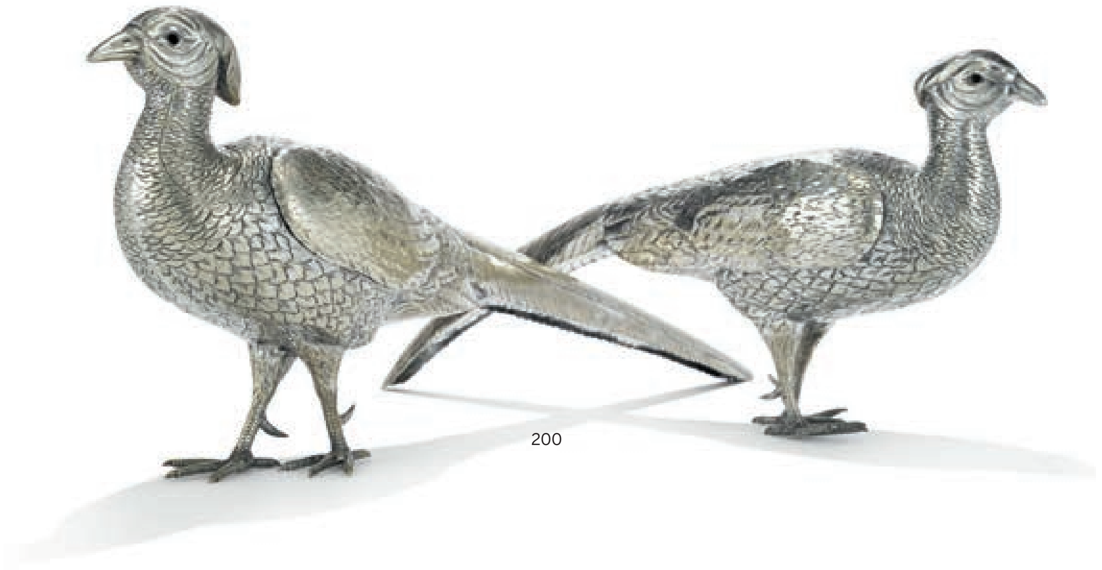
$ 3,000-5,000

□ 200 SOLD WITHOUT RESERVE

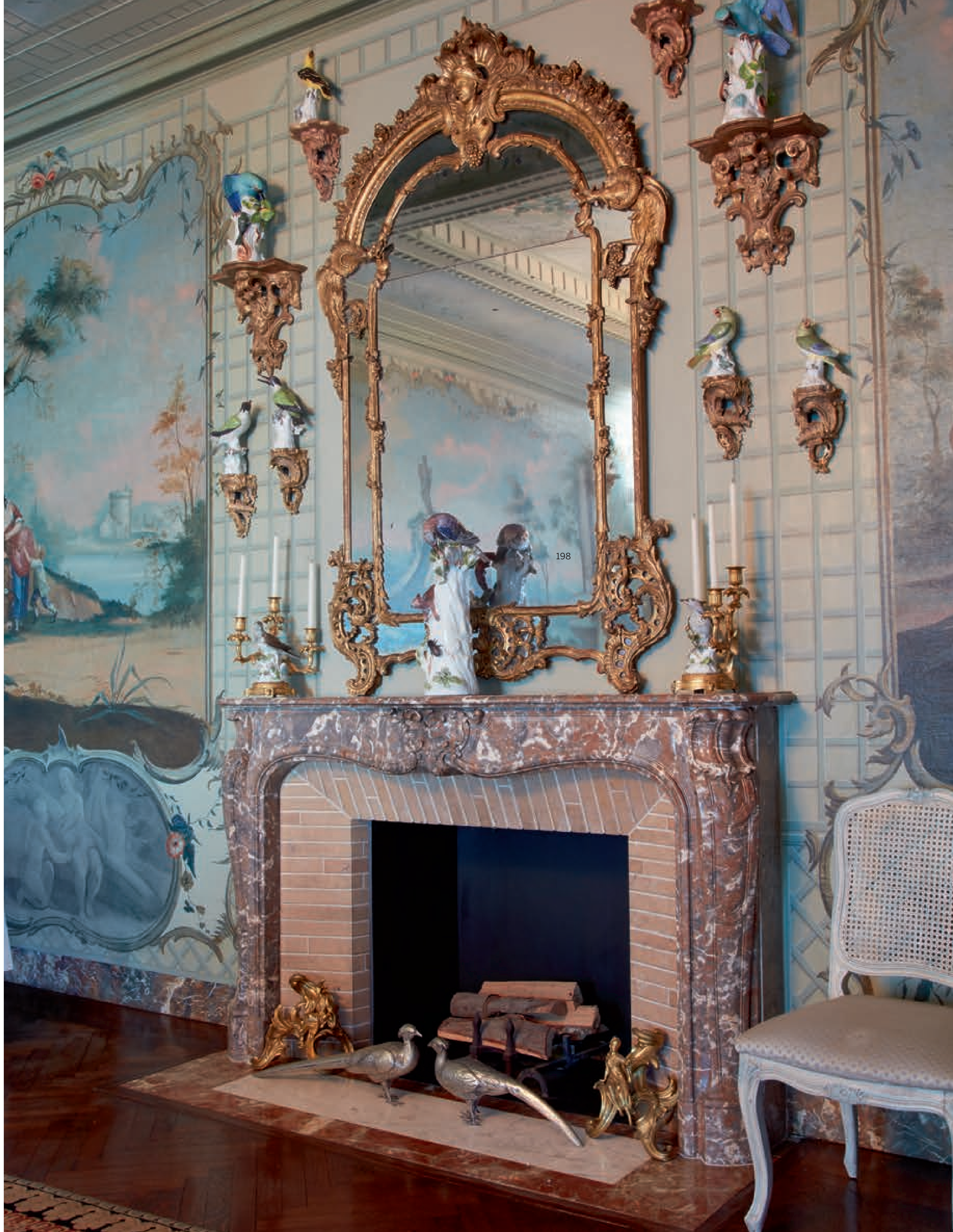
A PAIR OF CONTINENTAL SILVER-PLATED LARGE PHEASANTS, 20TH CENTURY

a cock and a hen, in standing position with long tail feathers
lengths 21 and 21 in.; 66 and 53.5 cm

$ 1,000-2,000



200



201

A MEISSEN FIGURE OF A JAY (EICHELHÄHER), CIRCA 1745

with brown and blue plumage, perched on a high stump applied with oak leaves and acorns, a beetle and a caterpillar, *crossed swords mark in underglaze blue to rear of base*
height 16 in.; 40. 8 cm

$ 12,000-18,000

PROVENANCE

Property of a Lady, Christie's London, 2 November, 1998, lot 326

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

202

A MEISSEN LARGE FIGURE OF A JAY AND SQUIRREL, CIRCA 1740-45

modelled by Johann Joachim Kändler, perched on a high stump pecking at acorns, applied with a large running squirrel, two beetles and caterpillar, as well as leaves and toadstools, *crossed swords mark in underglaze-blue to underside of base*
height 21¼ in.; 54 cm

$ 15,000-25,000

PROVENANCE

Christie's London, 23 April, 1998, lot 241

Jays, *Eichel Gabicht*, were first modeled for Augustus III for the porcelain menagerie at the Japanese Palace and appear in Kändler's work report in October 1735:

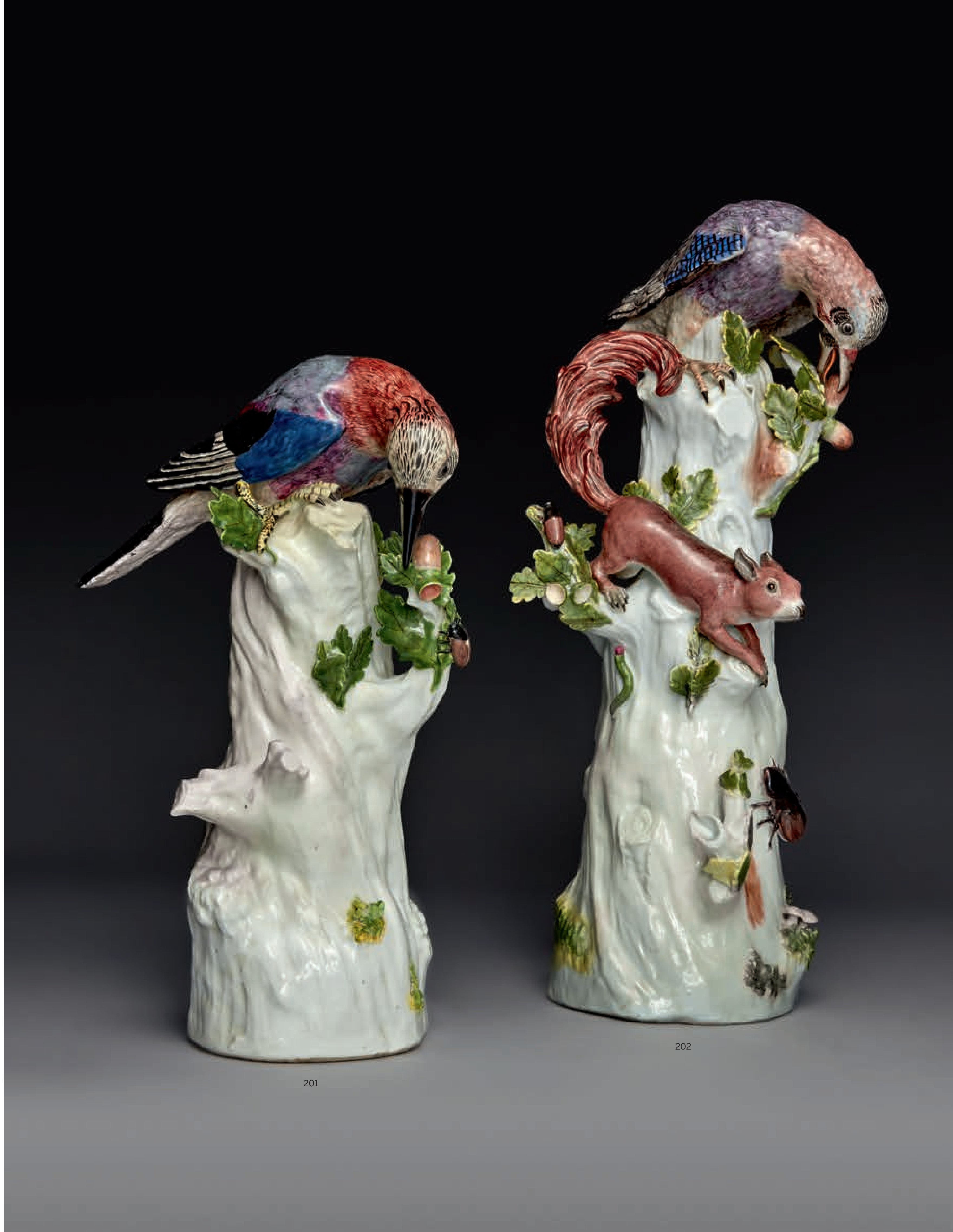
"Einen Eigelgabich poussiret welcher ins Königl. Balläis gehörig ist, vorgestellet wie er auf einem großen Eigel Ast sietzet welcher mit Eigeln und Blättern starck bewachsen ist, und sich eine Eigel abfrißet welches sein Futter ist, So sind auch unterschiedliche Raupen wie auch ein Pöner, welche sich gerne auf den Eigel Bäumen aufhalten Daran Befindlich, Johann Joachim Kändler.", [modeled a jay which is to go to the Royal Palace, done sitting on a large oak branch thick with acorns and leaves, and eating an acorn, which is its food. Various insects which are to be found on oak-trees, such as a "Pöner" [=stag beetle], are also included, Johann Joachim Kändler] (Samuel Wittwer, *The Gallery of Meissen Animals, Augustus the Strong's Menagerie for the Japanese Palace in Dresden*, Munich 2006, p. 341). Two figures were recorded in the Japanese Palace on March 9, 1736, though are not referenced in the 1770 and 1779 inventories.

Kändler's Taxa for October 1, 1739 to January 31, 1740 notes: *"1. Eichel Gabicht ebenfalls in Lebens Größe, wie solcher auff auf einem Stock sizet, natürlich vorgestellet, neben dem Gabicht ist ein Eichhorn in Lebens Größe auf einem Ast sizend in Thon poußiret, nebst anderen daran befindl. Zierathen",* [1 jay, also life-size, displayed as it perches naturally on a stump, next to the jay is a squirrel seated on a branch, modelled in clay along with other embellishments].

A pair of jays was displayed in Clemens August's *Crönungs-Saal*, according to the Schloss Poppelsdorf inventory: '*Noch ein paar Markolfen aufm Baum mit einem Eichhörngen*' [Another pair of jays on a tree with a squirrel], see Erich Köllmann, 'Kurfürst Clemens August von Köln Ein Porzellansammler des 18. Jahrhunderts', *Keramos*, 13, 1961, p. 26.

A smaller pair (approximately 15 in. high) was sold, Property from the Estate of Mrs. Charles W. Engelhard, Christie's New York, 18 March, 2005, lot 38; and a further pair from the Collection of Sir Gawaine and Lady Baillie was sold at Sotheby's London, 1 May, 2013 lot 21. A large example of the same size as the present lot, from the Collection of Henry Arnhold was exhibited at the Frick Collection, New York, *Porcelain, No Simple Matter: Arlene Shechet and the Arnhold Collection,* 24 May, 2016 to 2 April, 2017.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.



202

201

203

TWO MEISSEN FIGURES OF ROLLERS, CIRCA 1745

modelled by Johann Joachim Kändler and Johann Gottlieb Ehder, each with blue and black plumage, perched on high leafy stumps, one applied with a smaller bird and the other with a large beetle, *one with impressed numeral 26*
height 15 in. and 13 in.; 38.2 cm and 33 cm

PROVENANCE

Christie's London, 24 February, 1997, lot 286

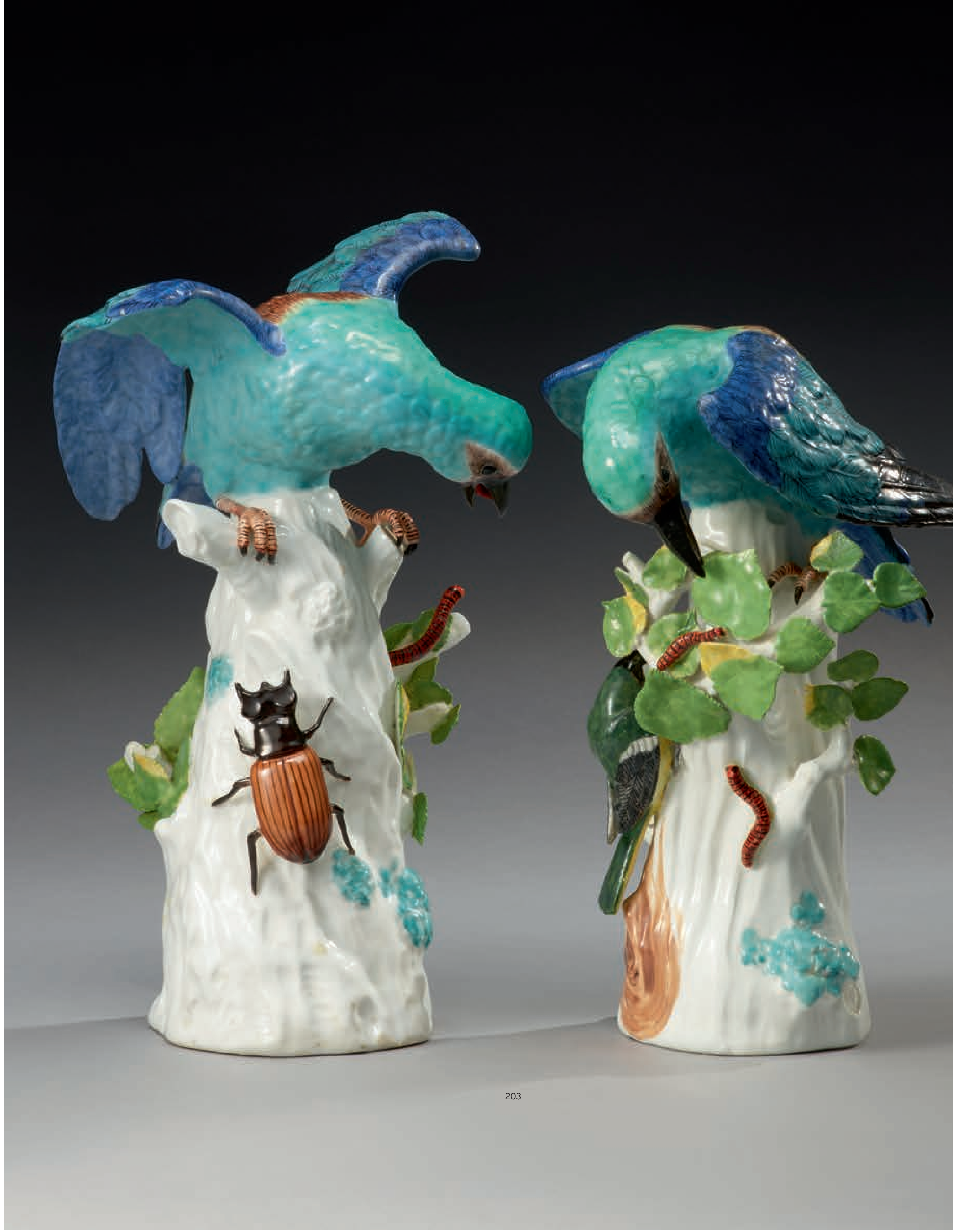
Rollers, *Mandel Kraen, Mandel Grahnen*, are first mentioned in Kändler's work records of August 1735: "*Eine Mandel Krahe angefangen welche ins Königl. Balläis gehörigan welcher aber noch etwas zu fertigen übrig verbieben*", ["Started a roller for the Royal Palace order, but it still has some work to be done on it]; and again in September 1735: "*…die Mandel Krahe follend fertig gemacht wie sie auf einem vielen Laub bewachßenen Stocke sitzet darauf verschiedene Käfer and Raupe befindlich Davon sie welche frißet, Johann Joachim Kändler*", ["…the roller which still has to be finished, sitting on a tree-stump over-grown with much foliage on which a variety of beetles and caterpillars are to be seen, some being eaten by the roller, Johann Joachim Kändler"] (Samuel Wittwer, *The Gallery of Meissen Animals, Augustus the Strong's Menagerie for the Japanese Palace in Dresden*, Munich 2006, p. 351).

The model was produced in two sizes, approximately 37.5 cm and 33 cm high. Six were delivered to the Japanese Palace before March 1736, though by 1770 the inventory records that only three examples remained in collection. The modeller J. G. Ehder assisted Kändler on these figures, and records in October 1739: '*In Thon poussiert: 1 Mandel Grahen Kopf*' [modelled in clay: 1 roller head].

A pair of the smaller size with later gilt-bronze mounts from the Collections of Lily & Edmond J. Safra was sold at Sotheby's New York, 18-21 October, 2011, lot 1142 ($314,500), formerly sold at Sotheby's London, 9 July, 1957, lot 81 and again in the Garbisch Collection at Sotheby Parke Bernet, Inc., New York, 17 May, 1980, lot 197. A further pair of the smaller size from the Estate of Laurance S. Rockefeller was sold at Sotheby's New York, 11-12 October, 2005, lot 191, formerly in the Collection of Nelson A. Rockefeller, sold at Sotheby Parke Bernet, Inc., New York, 11 April, 1980, lot 182.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

$ 25,000-35,000



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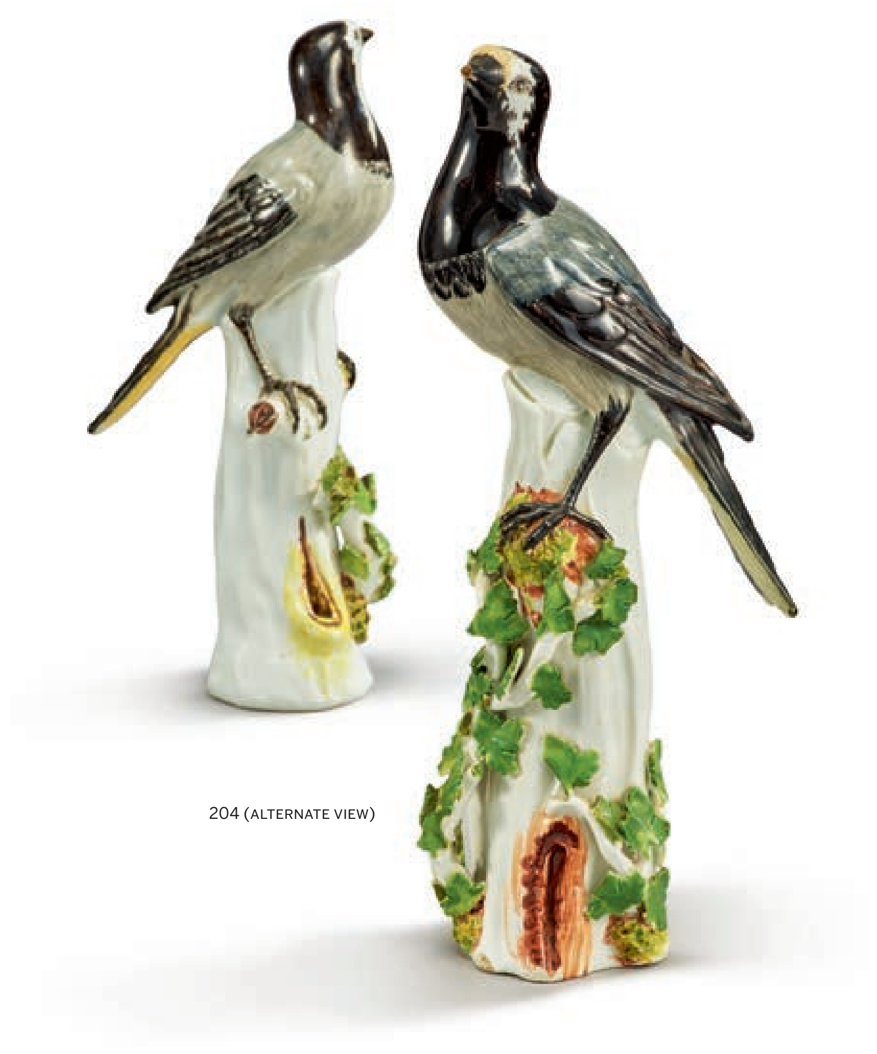


204 (ALTERNATE VIEW)

204

A PAIR OF MEISSEN FIGURES OF PIED WAGTAILS, CIRCA 1740

modelled by Johann Gottlieb Kirchner and Johann Gottlieb Ehder, each black and white bird perched on a slender stump applied with small green leaves
height of tallest 9½ in.; 24.2 cm

PROVENANCE

The Property of a Gentleman, Christie's New York, 16-18 November, 1999, lot 465

Kirchner's work reports list in February 1733: "*Eine Bachsteltze auff Einen Baum stizend Lebens größe*", [A wagtail seated on a tree life-sized] and according to Samuel Witter, *Die Galerie der Mießener Tiere*, pp. 316-7, six figures of this model had been delivered to the Japanese Palace by 1735. An example of this original model, which at 10 1/4 inches, 26 cm, high, was somewhat larger than the present version, is illustrated by Carl Albiker, *Die Meissner Porzellantiere im 18 Jahrhundert*, Berlin 1959 pl. 142. A second example of this larger model, bearing Japanese Palace inventory number *N=284W* was in the Collection of Sir Gawaine and Lady Baillie and was sold at Sotheby's London, 1 May, 2013, lot 8

In the 1935 edition of the same book Albiker notes on p. 108 that in addition to Kirchner in 1733, a model of a water wagtail was also worked on by Johann Gottlieb Ehder in 1740. This reference, and the presence of impressed numerals on the present examples, indicate that they are probably a slightly later version of Kirchner's original Japanese Palace model, presumably slightly remodelled by Ehder and intended for general sale. A third (and probably slightly later) version also exists with the bird perched on a lower stump, an example of which is in the Untermyer Collection at the Metropolitan Musuem of Art, illustrated in Yvonne Hackenbroch, *Meissen and other Continental Porcelain Faience and Enamel in the Irwin Untermyer Collection*, Metropolitan Museum of Art 1956, pl. 7, fig. 20.

Most recently a pair of the same size as the present lot from the Baillie Collection was sold at Sotheby's London, 1 May, 2013, lot 9; A further pair from the Estate of Laurance S. Rockefeller was sold at Sotheby's New York, 11-12 October, 2005, lot 207.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

$ 15,000-25,000

205

A MEISSEN SMALL FIGURE OF A PARROT, CIRCA 1740

modelled by Johann Joachim Kändler, perched on a low stump applied with oak leaves, its plumage covered in blue, red, green, puce and yellow, *traces of crossed swords mark in underglaze-blue*
height 5¾ in.; 14.6 cm

PROVENANCE

Christie's London, 24 February, 1997, lot 283
Christie's London, 5 July, 2004, lot 163

LITERATURE

Melitta Kunze-Köllensperger, *Alexanders Tiere, Sammlung Axel Guttmann*, Band VII, Mainz 1999, pp. 84-85, no. 96.

The figure is of the 'medium sort' modelled by Kändler in 1740, most likely designed to suit gilt-bronze mounts commissioned by Parisian *marchands-merciers.* A parrot of the pairing model to the present lot, mounted on a Louis XV gilt-bronze timepiece stamped with French tax mark of a crowned C Couronné (1745-1749), was in the Collection of Sir Gawaine and Lady Baillie, sold at Sotheby's London, 1 May, 2013, lot 85.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

$ 5,000-7,000

206

A MEISSEN FIGURE OF A PARROT, CIRCA 1745

Blaustirnamazone, with blue, green and red plumage, perched on a low stump applied with leaves and red berries
height 7⅞ in.; 20 cm

PROVENANCE

Collection of Lord Biddulph, Under Down, Ledbury, Herefordshire
Collection of Mr. and Mrs. Charles Wrightsman, New York
Collection of The Metropolitan Museum of Art, Sotheby's New York, 25 April, 1998, lot 65

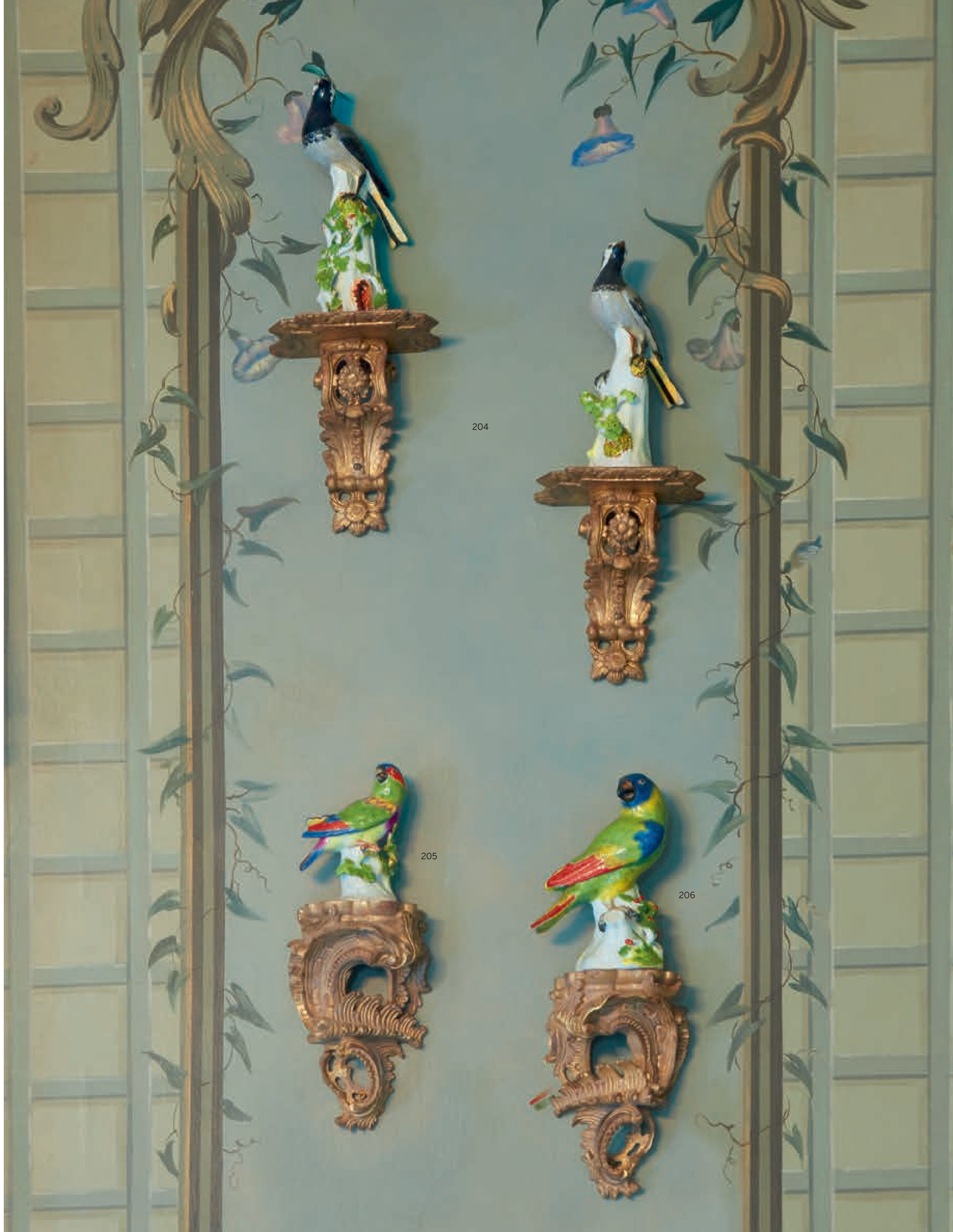
LITERATURE

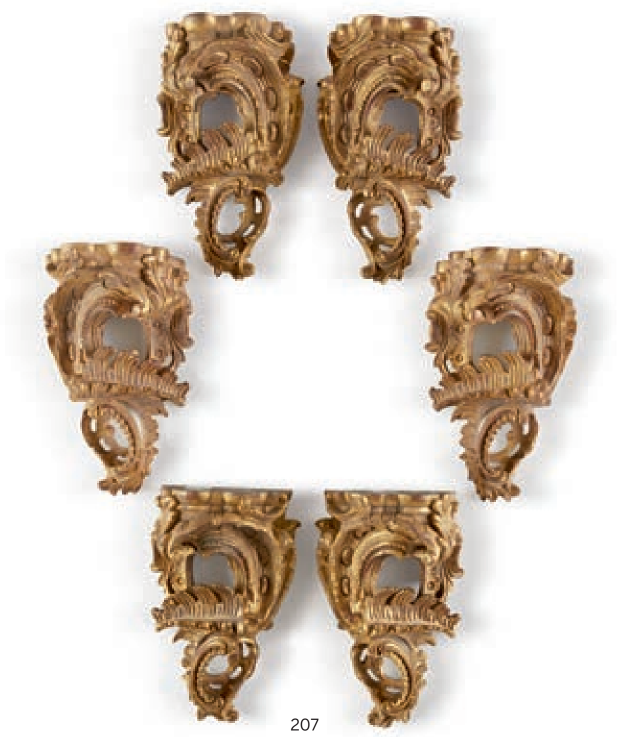
Carl Christian Dauterman, *The Wrightsman Collection*, New York 1970, Volume IV, p. 60, no. 24

A similarly colored parrot of this model is illustrated in Yvonne Hackenbroch, *Meissen and Other Continental Porcelain, Faience, and Enamel in the Irwin Untermyer Collection*, New York 1956, col. pl. 5, fig. 10, and was in the Metropolitan Museum of Art, subsequently sold at Sotheby's Monte Carlo, 26 May, 1980, lot 414.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

$ 8,000-12,000





207

□ 207 SOLD WITHOUT RESERVE

A SET OF SIX LOUIS XV STYLE CARVED GILTWOOD BRACKETS

each with shaped top and scrolled base
height 9 in.; depth 4 in.; width of top 4½ in.; 22.9 cm; 10.2 cm; 11.4 cm

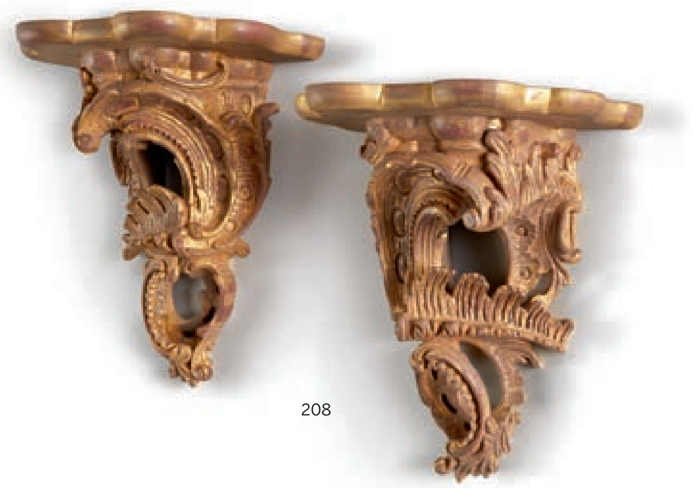
$ 1,200-1,800

□ 208 SOLD WITHOUT RESERVE

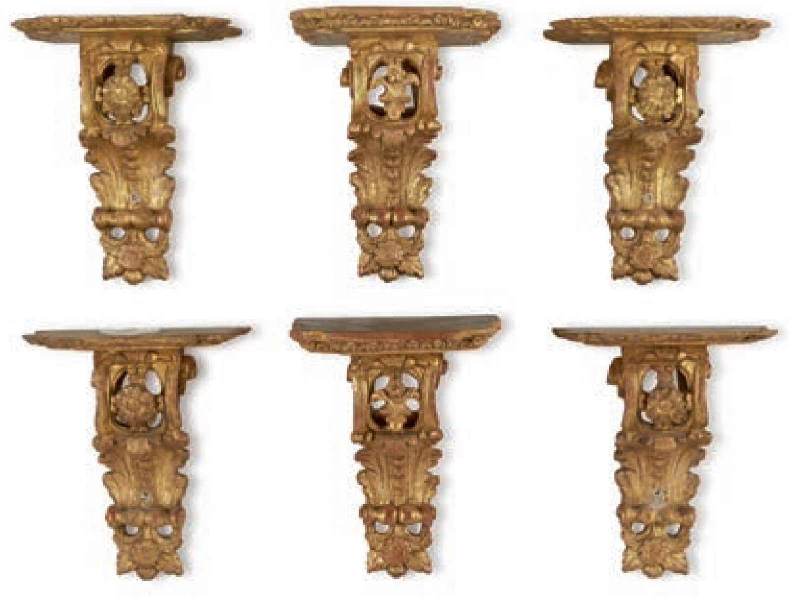
A PAIR OF LOUIS XV STYLE CARVED GILTWOOD BRACKETS

each with shaped top and scrolled base
height 9½ in.; width 8 in.; depth of top 5½ in.; 24.1 cm; 20.3 cm; 14 cm

$ 1,200-1,800



208



209

□ 209 SOLD WITHOUT RESERVE

A SET OF SIX RÉGENCE STYLE GILTWOOD BRACKETS

comprised of two larger brackets and four smaller brackets, each with shaped rectangular top, scrolled base centered by a flower
height 7½ in.; width 6¼ in.; depth 5 in.; 19.1 cm; 15.9 cm; 12.7 cm

$ 1,200-1,800

210

A PAIR OF MEISSEN FIGURES OF SWANS, CIRCA 1750

modelled by Johann Joachim Kändler, in naturalistic poses facing to left and right, sat among reeds picked out in green upon small mossy mound bases, *crossed swords marks in underglaze-blue to rear of bases*
height of tallest 11 in.; 28 cm

PROVENANCE

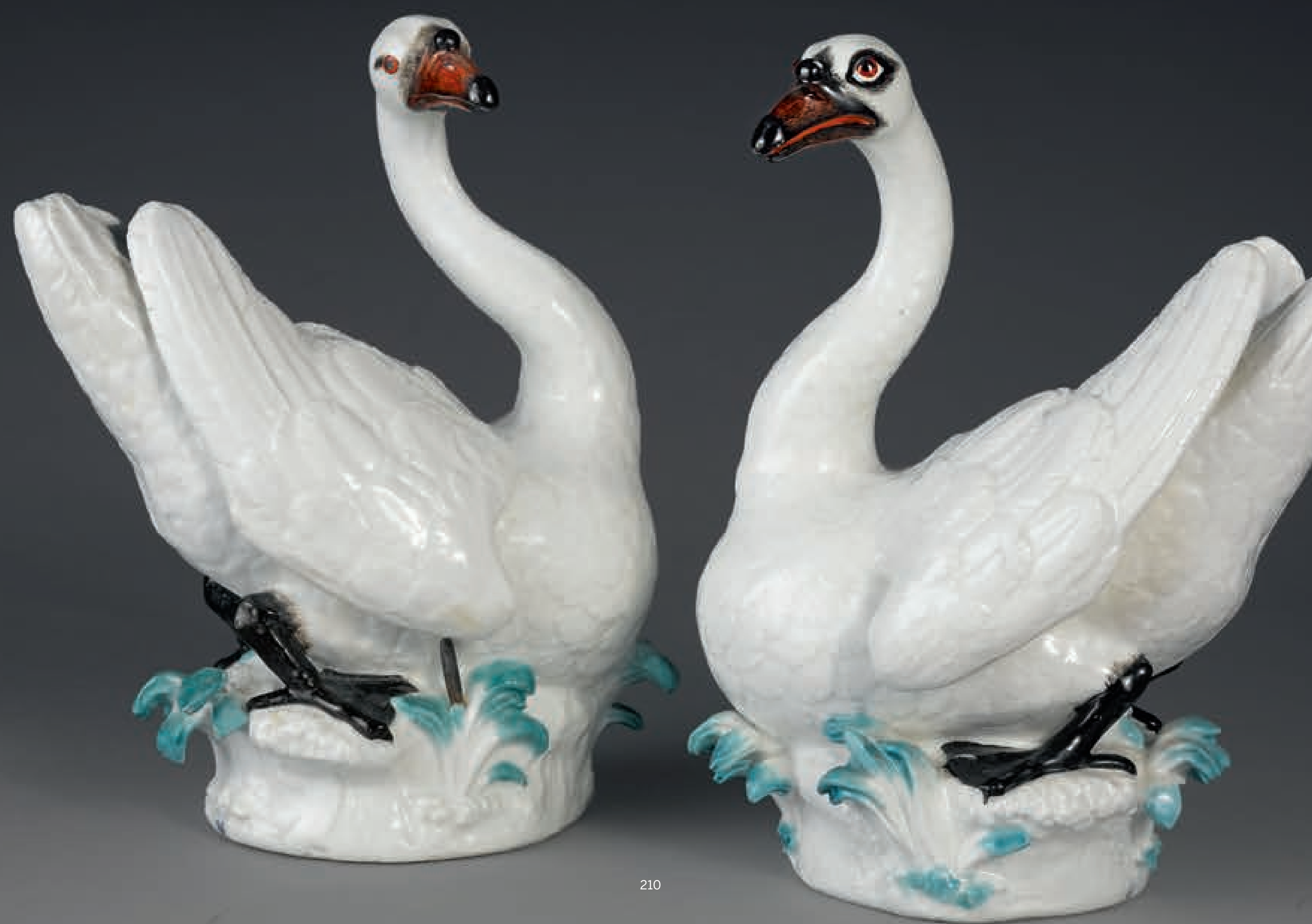
Christie's New York, 23 April, 1998, lot 221

Swans of this type, '*Cygnus olor*,' or mute swan, were made in varying sizes, of which the present pair is the second largest. The models are first mentioned in Kändler's records in November 1747, produced with the assistance of Peter Reinicke and were probably not completed until 1748. Meissen Swans were popular with the French aristocracy and as such provided a lucrative business for the luxury retailers of Paris often being mounted in gilt-bronze. The *marchand-mercier* Lazare-Duvaux lists '*Cygnes*' and '*Cygnes de Saxe*' twelve times in his *Livre-Journal*, the first featuring in February 1749.

A pair with gilt-bronze mounts was sold at Sotheby's London, 24 October, 2016, lot 12, formerly, The Estate of Sarah Jane Pansa, sold, Sotheby Park Bernet, Inc., New York, 8 November, 1985, lot 144. A pair mounted in gilt-bronze as candelabra, Property from the Collections of Lily & Edmond J. Safra, Vol. I-VI, was sold in these rooms, 18-21 October, 2001, lot 763 ($302,500)

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

$ 20,000-30,000



210

211

A PAIR OF MEISSEN FIGURES OF PARROTS, CIRCA 1740

each with scale pattern feathers on their necks and green and blue plumage, perched on low stumps applied with pale turquoise leaves, *one with crossed swords mark in underglaze-blue*
height of tallest 8 in.; 20.4 cm

$ 25,000-35,000

PROVENANCE

Sotheby's London, 10 April, 1951, lot 101
Acquired by Beran (£480)
Collection of Mr. and Mrs. Charles Wrightsman, New York
Collection of the Metropolitan Museum of Art, Sotheby's New York, 25 April, 1998, lot 66 ($68,500)

LITERATURE

Carl Christian Dauterman, *The Wrightsman Collection*, New York 1970, Volume IV, p. 57, no. 22 A, B

Parrots were a symbol of the exotic par excellence and Kändler's models were among the factory's most frequently produced bird figures. Parrots were modelled in different sizes: soon after the life-size parrots for the Japanese Palace, Kändler created, in July 1735, two small parrots (12cm tall). Then, in spite of no further mention in his records, the following pieces are noted in the Dresden stockroom listing of porcelain for Count von Brühl dated July 13, 1737: '*1 Pappagey groß / 3 ditto mittle. / 1 D. keiner*' [1 parrot large / 1 ditto medium / 1 ditto small] (Gerhard Röbbig, *Cabinet Pieces: The Meissen Porcelain Birds of Johann Joachim Kändler*, Munich 2008, p. 128.)

In May-October 1740, Kändler modelled new figures of parrots to match the ones already in the warehouse, 'in considerable size', i.e. 19cm:

'1: *Einen Pappagoy in Thon poußiret große Sorte Vor Mons. Huiet. Daß solcher gegen den ehemals Von mir gefertigeten Pappagoy siehet.*', [Modelled a large parrot in clay for Mons. Huet (Jean-Charles Huet, *marchand-mercier*). That this one is looking against the former model completed by me.]

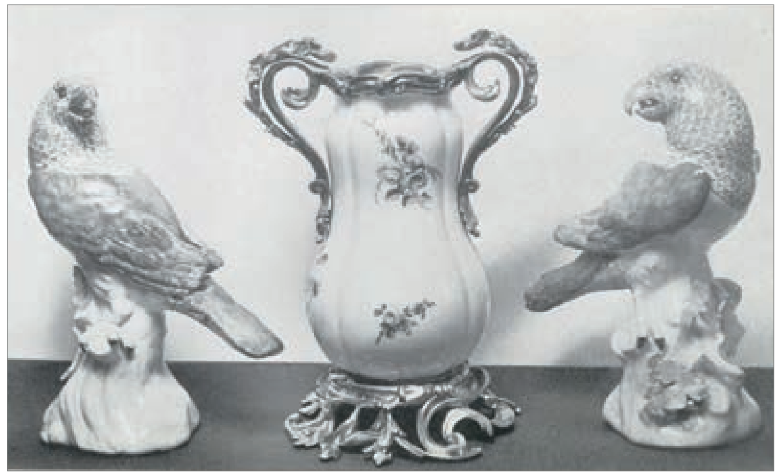
'3: *Zwey Pappagoyen Von Ziemlicher Größe auf einem großen Ast sietzend in Thon Poußiret Vor Mons. Huiet. Zwar daß solche gegen einander sehen.*', [3: modelled in clay two parrots of suitable size, seated on a big branch for Mons. Huet. Namely, they are facing each other.]

'2. *Zwey Pappagoyen Von Ziemlicher Größe aufs Waaren Laager in Thon poußiret und Sauberes Belege Zu deßen postamente gefertiget. Von zweyerley Arth.*', [2: modelled in clay two parrots of suitable size for the warehouse and completed clean supports for their pedestals. Of two types.]

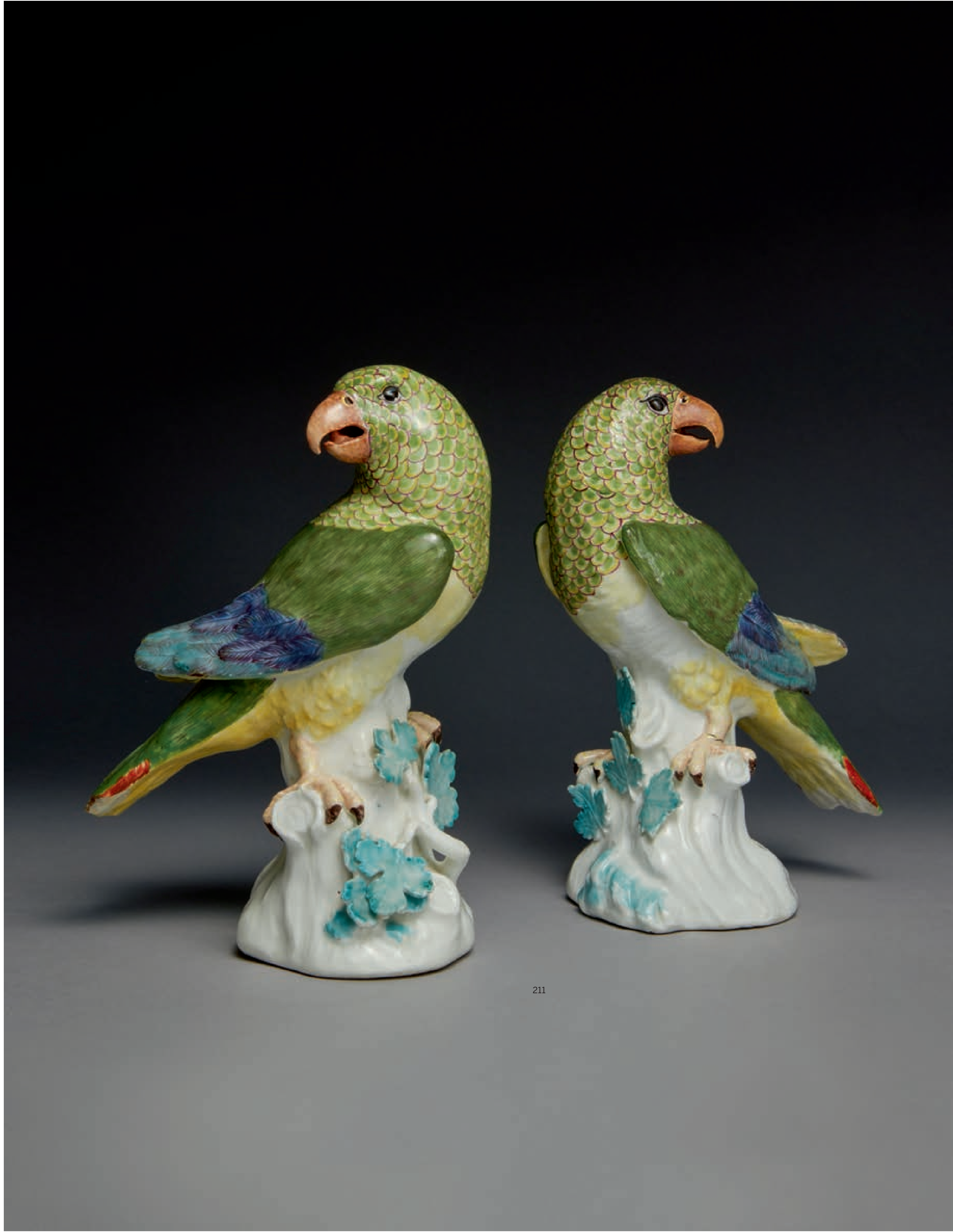
The lack of description seems to indicate that these birds were a generic type of parrot modelled by Kändler, as opposed to the Indian parrots or cockatoos modelled after life.

A pair of parrots mounted with French Transitional Louis XV/XVI gilt-bronze candelabra, formerly in the collection of Henry Ford II, was sold at Sotheby's London, *A Mansion – A Private Collection*, 28 April, 2015, lot 78 (£93,750). Four pairs of these models, painted in varying enamels to depict different species, from the Collection of Sir Gawaine and Lady Baillie were sold at Sotheby's London, 1 May, 2013, lots 80-83. A particularly close pair with same scale-painting on the head feathers was sold at Christie's Geneva, April 28, 1978, lot 153

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.



Sotheby's London, 10 April, 1951, lot 101



211

212

TWO MEISSEN FIGURES OF GOLDEN ORIOLES, CIRCA 1733-40 AND 1745

modeled by Johann Joachim Kändler, each with yellow and black plumage, the taller perched on a slender stump, *crossed swords mark in underglaze-blue to rear of base*, the other on a stump applied with leafy branches
height of tallest 11¾ in.; 29.9 cm

$ 40,000-60,000

PROVENANCE

The taller:
Collection of Mr. and Mrs. Charles Wrightsman, New York
Collection of The Metropolitan Museum of Art, Sotheby's New York, 25 April, 1998, lot 67
The other:
Christie's New York, 18 May, 2006, lot 605 (part)

LITERATURE

Carl Christian Dauterman, *The Wrightsman Collection*, New York 1970, Volume IV, pp. 40-41, no. 14 (the taller)

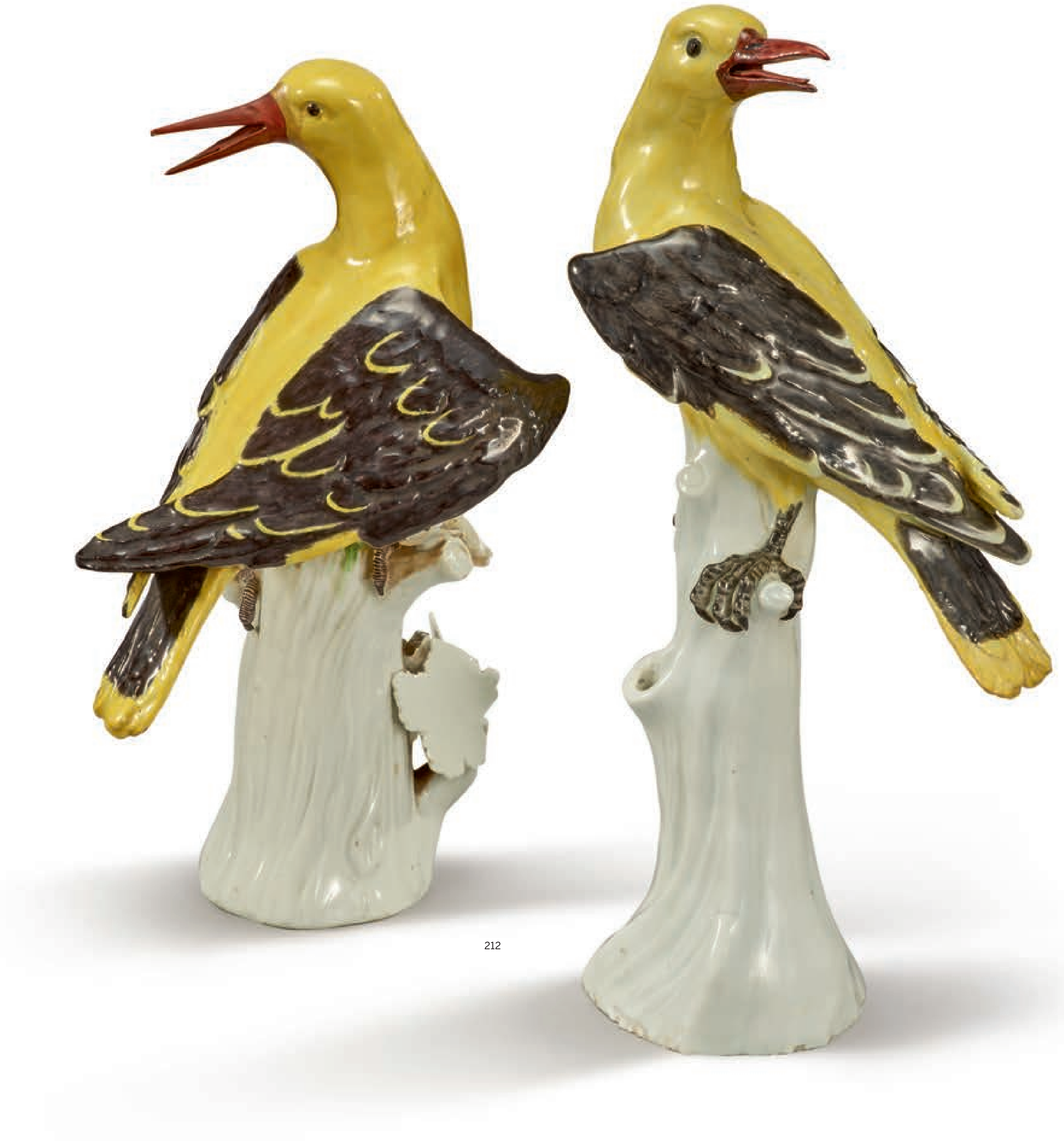
Kändler's *Taxa* or work records for July 1733 reads:

'*Specificatio Was in dem Monath July 1733 an Neuen Modellen Inventiert und gefertiget worden... Einen Vogel Von Mittel Mäßiger Größe Eine Bier Eule genannt auf einem Postament sitzend, Kandler, Modellmeister*,' [Specification of what new models were invented and finished in the month of July 1733... a middle-sized bird called '*Bier-Eule*' sitting on a pedestal, Kändler, mastermodeller.] Also in March of 1734 he records '*Im Monath Martio 1734 sind auf hiesiger Kõnigl. Pohl. und Churfürstl. Sächß. Porcellain Fabrique an neuen Modellen gefertiget worden... Einen Vogel von MittelMäßiger Größe gefertiget welcher Eine Bier Eule genannt wird, Johann Joachim Kändler*,' [In the month of March 1734 at this Porcelain factory of the King in Poland and Elector of Saxony the following new models were finished.. a middle-sized bird known as a '*Bier Eule*', Johann Joachim Kändler].

Carl Albiker notes in *Die Meissner Porzellantiere* (1935 edition), p. 122, models of orioles were also consecutively worked by Johann Gotlieb Ehder in 1740 and Peter Reinicke in 1747, illustrating four examples, pl. XXIX, no 112. Another similar pair of this model, one of which bears the Japanese Palace inventory number *No. 315*, is illustrated in Yvonne Hackenbroch, *Meissen and Other Continental Porcelain, Faïence and Enamel in the Irwin Untermyer Collection,* color pl. 6, fig. 5, where the author on p. 6 ascribes them to Ehder, circa 1740-41, "after the earlier Kaendler models of March-June 1734." The lack of descriptions in the work records render it difficult to date these golden orioles with certainty; however, the higher stumps are more typical of the earlier models.

Samuel Wittwer writes in *The Gallery of Meissen Animals, Augustus the Strong's Menagerie for the Japanese Palace in Dresden,* Munich 2006, p. 345, that the inventories of 1770 and 1779 list "six golden orioles with black wings on white pedestals decorated with leaves" with the inventory number N= 283- W; and "ten orioles with black wings, 8 of which are standing on high pedestals decorated with leaves, but 2 of the pedestals are simply ('*schlecht*') done." Three orioles were included in the sale of porcelain from the Royal Saxon Collection, Dresden, held at Rudolph Lepke's Kunst-Auctions-Haus, Berlin, 7-8 October, 1919, lots 107 and 108 (plain bases) and 109 (base applied with branches).

Two Golden Orioles bearing Japanese Palace numbers *Nº283 or no*315, formerly in the Collection of Siegfried Salz, Berlin, sold, Cassirer & Helbing, Berlin, 26-27 March, 1929, lots 47-48, and the Collection of Lesley and Emma Sheafer, were sold at Sotheby's New York, 27 October, 2017, lot 14, Property from the Metropolitan Museum of Art, sold to benefit the acquisitions fund. A pair, formerly in the Collection of Mr. and Mrs. Charles Wrightsman, New York, and Laurance S. Rockefeller, was sold in the Collection of Peggy and David Rockefeller, Christie's New York, 9 May, 2018, lot 194.



212

213

A PAIR OF MEISSEN FIGURES OF GREEN WOODPECKERS, CIRCA 1745

modelled by Johann Joachim Kändler, with green, red and black plumage, each perched on a slender stump applied with turquoise leaves, *indistinct impressed numerals*
height 10⅝ in. and 10⅛ in.; 27 cm and 25.7 cm

$ 20,000-30,000

PROVENANCE

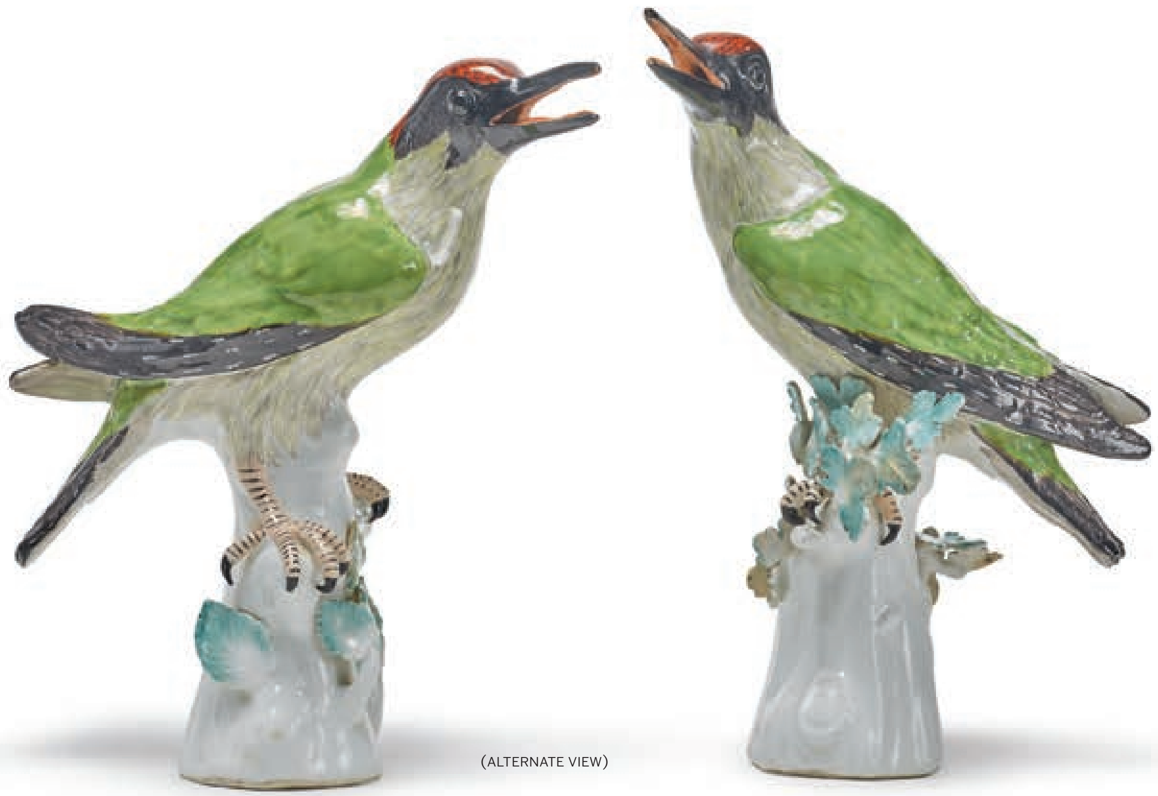
Christie's London, 7 October, 1996, lot 471

Green woodpeckers are mentioned in Kändler's *Taxa* or work records in February 1733 and again in 1734: '*Im Monath Febrarii 1733 Sind an Neuen Modellen gefertiget Worden folgende…Ein GrünSpecht, Kändler…Im Monath Martio 1734 sind auf hiesiger Königl. Pohl. und Churfürstl. Sächß. Porcellain Fabrique an Neuen Modellen gefertiget worden…Einen Grünspecht auch in Lebens Größe und ruhet auf Einem verzierten Postament, Johann Joachim Kändler*' [In the month of February 1733 the following new models were completed…a green woodpecker, Kändler…In the month of March 1734 new models were finished here, at the Royal Polish and Electoral Saxon Porcelain Factory…a green woodpecker, life-sized and resting on an ornate pedestal, Johann Joachim Kändler].

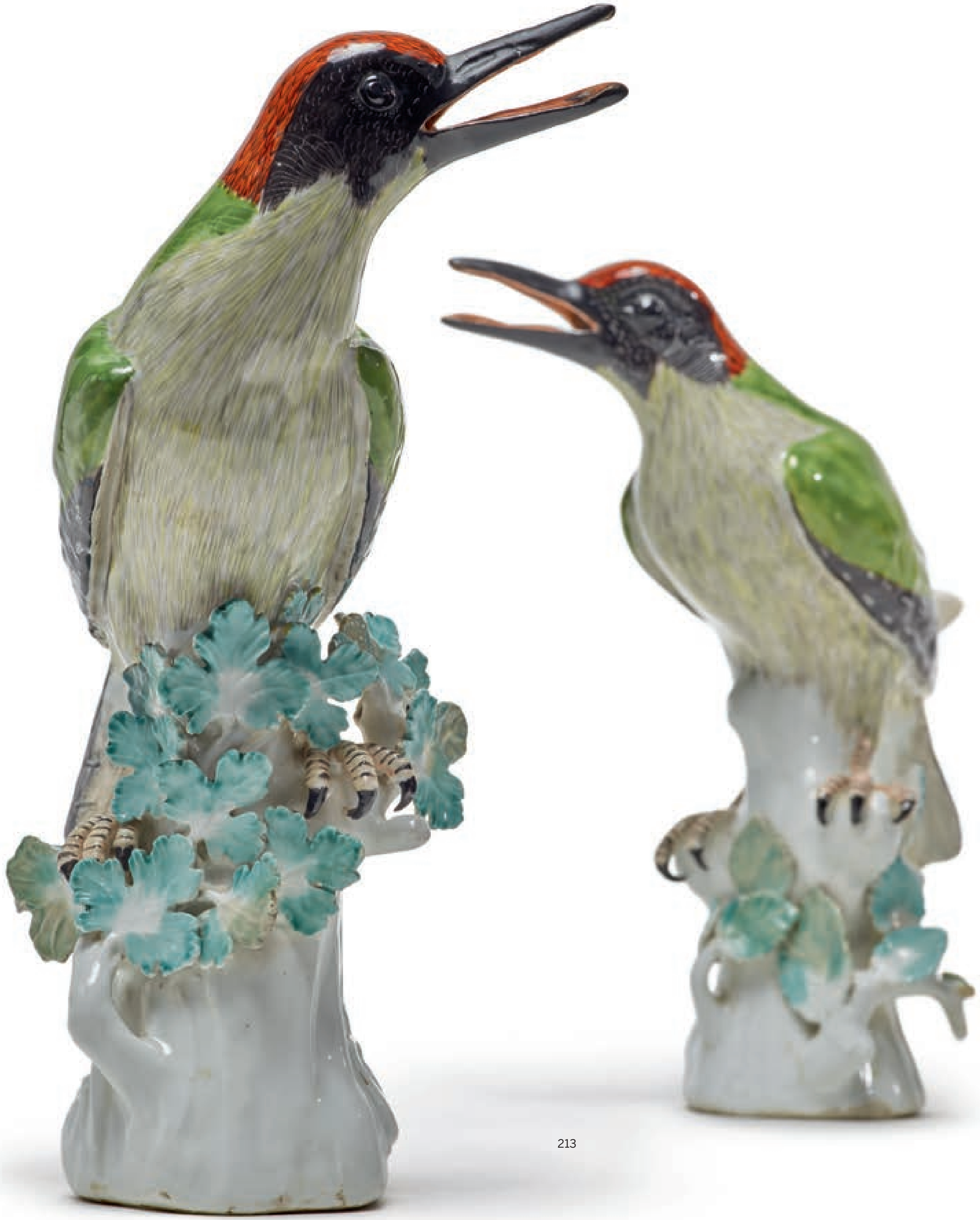
Two examples of this 1733-34 model, bearing Japanese Palace inventory number *Nº.282./W* in black enamel, were sold at Sotheby's London, 2 June, 2005, lot 28. These examples were sold in the sale of duplicates at Rudolph Lepke's Kunst-Auctions-Haus, Berlin, 7-8 October, 1919, lots 105 and 106 (illus. pl. 12.), and subsequently entered the Ole Olsen Collection, Copenhagen, sold, his sale, Winkel & Magnussen, Copenhagen, Part IV, 4 May, 1953, lot 687.

After the Japanese Palace project was abandoned by Augustus III the Woodpecker model appears to be have been subsequently made in a smaller size, like the present type, presumably for general sale, albeit apparently in fairly small numbers. A pair of woodpeckers of the present type, mounted in ormolu, was in the Collection of Mrs. John E. Rovensky, sold, Parke-Bernet Galleries, Inc., 18 January, 1957, lot 718; one was in the Collection of René Fribourg, sold, Parke-Bernet Galleries, Inc., 15 October, 1963, lot 474; a pair was sold at Christie's London, 5 December, 1983, lot 147; and a further pair was in the Estate of Laurance S. Rockefeller, sold in these rooms, 11 October, 2005, lot 196. Most recently two from the Collection of Sir Gawaine and Lady Baillie were sold at Sotheby's London, 1 May, 2013, lot 7.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.



(ALTERNATE VIEW)



213

214

A MEISSEN FIGURE OF A ROLLER, CIRCA 1745

modelled by Johann Joachim Kändler and Johann Gottlieb Ehder, with right wing raised, perched on a high stump applied with green leaves, a beetle and a caterpillar, *crossed swords mark in underglaze-blue to rear of base*
height 14 in.; 35.5 cm

PROVENANCE

Property of a Lady, Christie's London, 2 November, 1998, lot 336

See footnote to lot 203.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

$ 15,000-25,000

215

A PAIR OF MEISSEN FIGURES OF ROLLERS, CIRCA 1740-45

modelled by Johann Joachim Kändler and Johann Gottlieb Ehder, each perched on a high stump applied with heart-shaped leaves, one with a small bird perched in a nest below, applied with a small beetle, the other applied with a large beetle and two caterpillars
height 13 in.; 33.1 cm

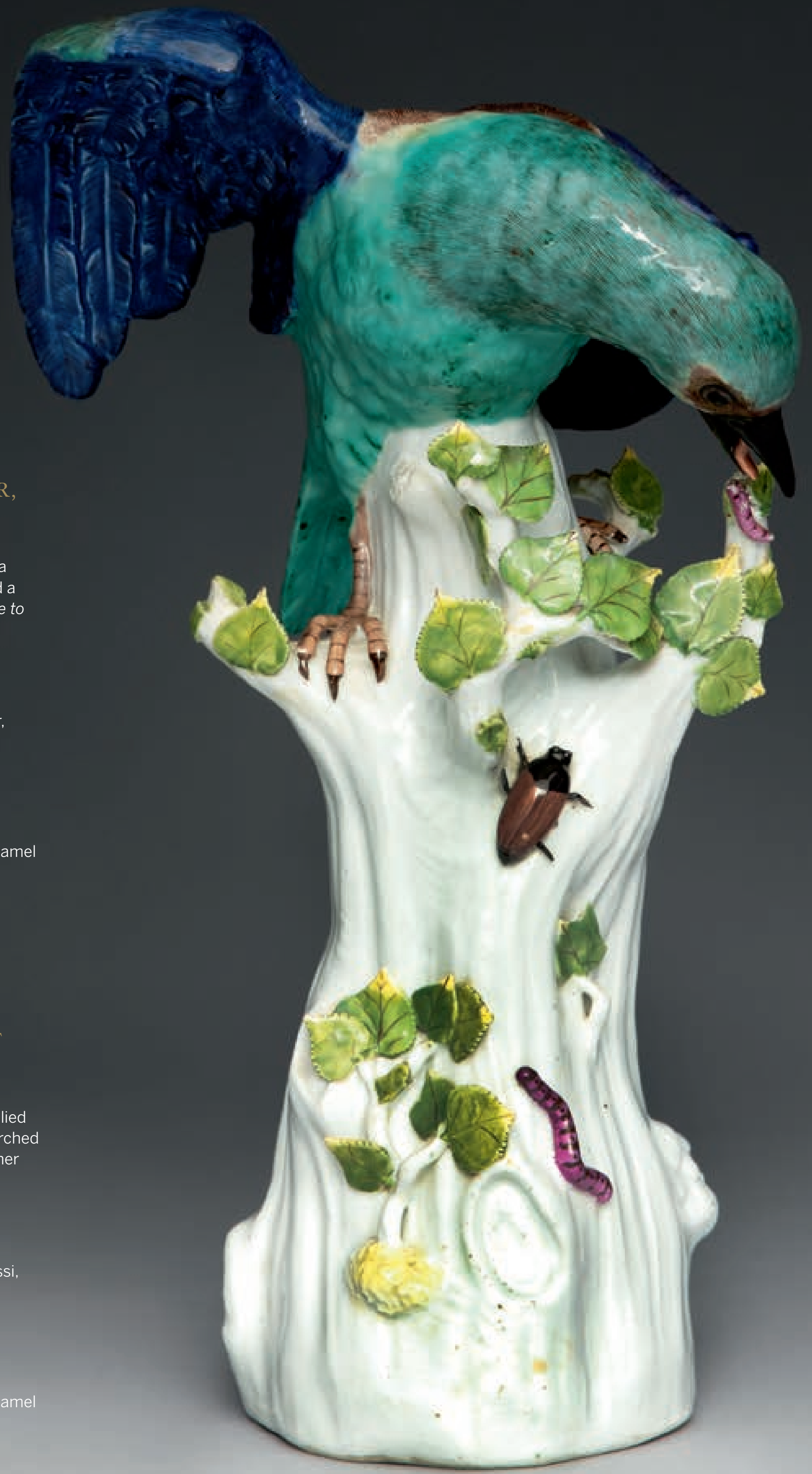
PROVENANCE

Property from the Estate of the Late Giuseppe Rossi, Sotheby's London, 10 March, 1999, lot 513

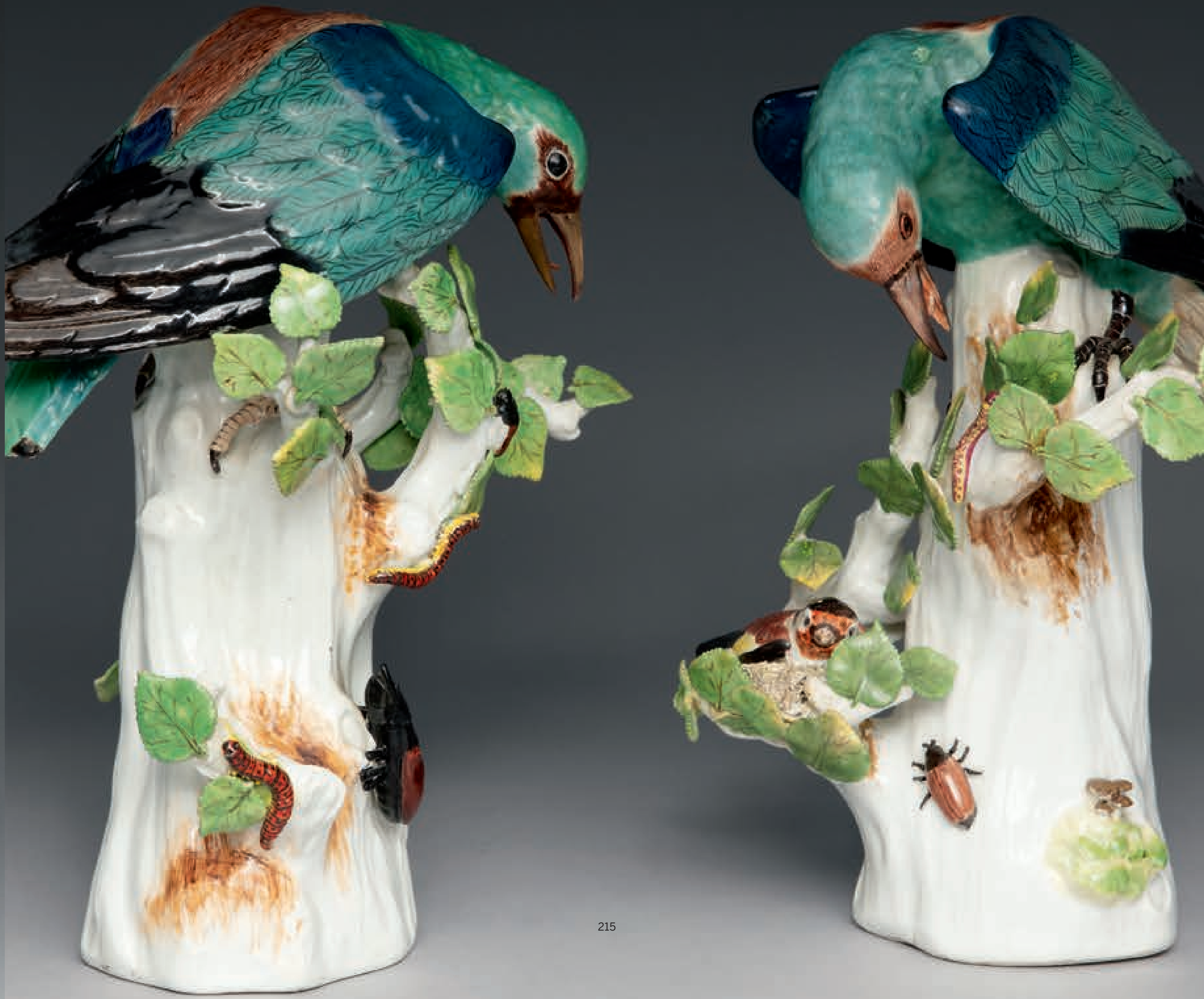
See footnote to lot 203.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

$ 25,000-35,000



214



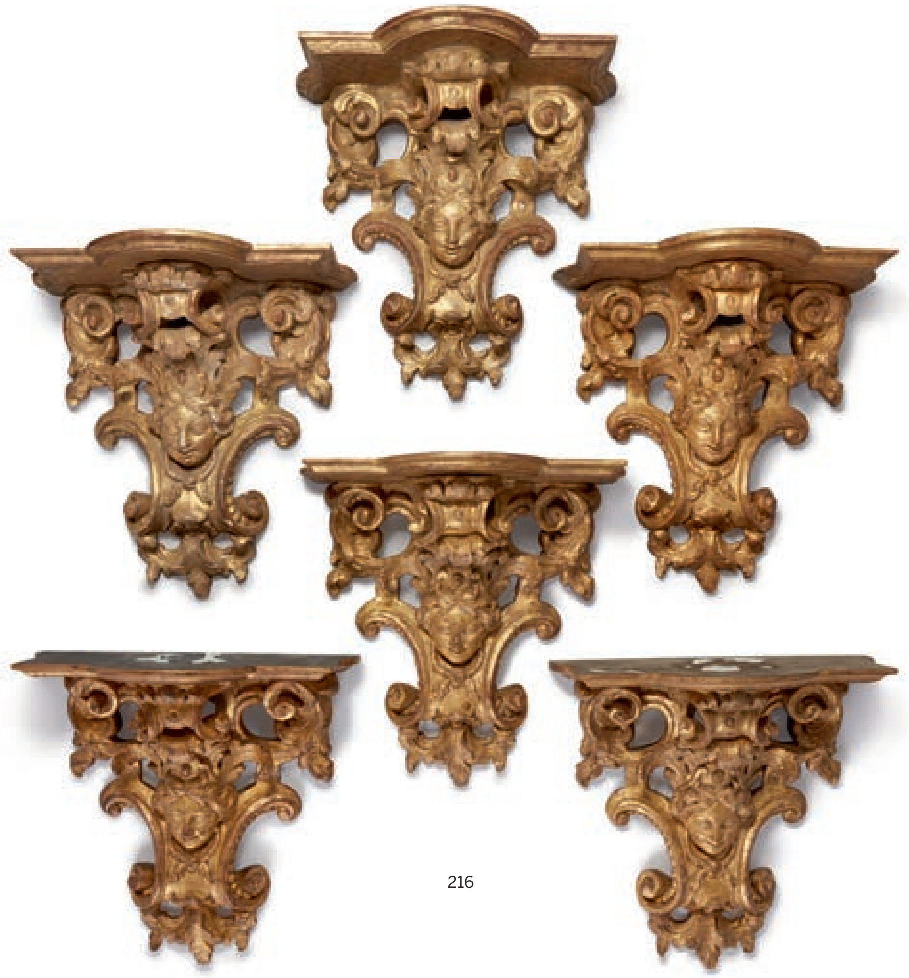
215

□ 216 SOLD WITHOUT RESERVE

A SET OF SIX RÉGENCE STYLE GILTWOOD BRACKETS

each with shaped top on pierced scrolled bracket centered by a female mask
height 14½ in.; width 14¼ in.; depth 8 in.; 36.8 cm; 36.2 cm; 20.3 cm

$ 2,500-3,500



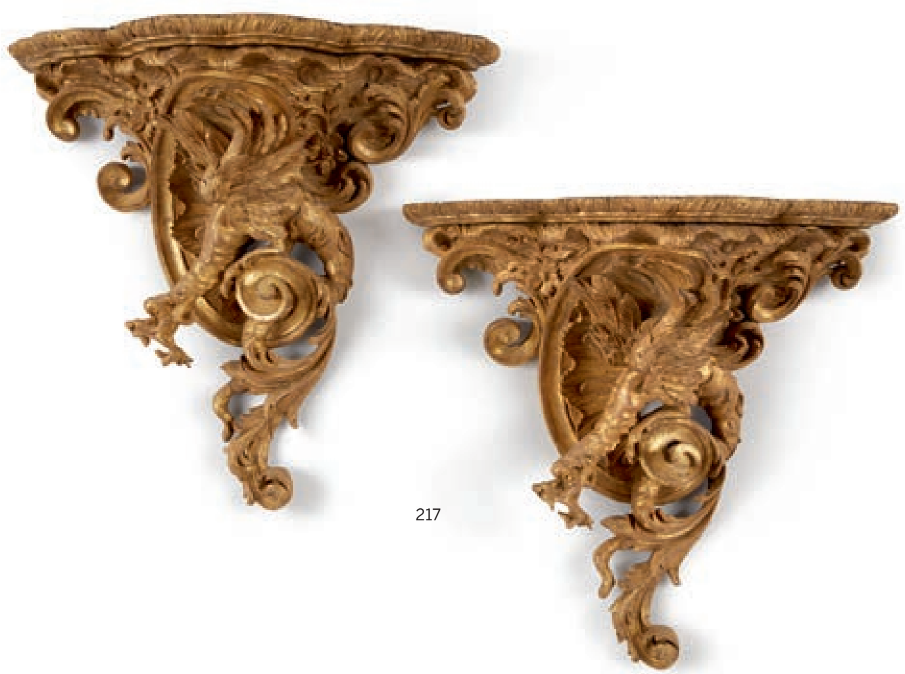
216

□ 217 SOLD WITHOUT RESERVE

A PAIR OF LOUIS XV STYLE CARVED GILTWOOD BRACKETS

each with shaped top, the cartouche-shaped base carved with a dragon
height 16½ in.; width 16½ in.; depth 7 in.; 41.9 cm; 41.9 cm; 17.8 cm

$ 3,000-5,000



217

218

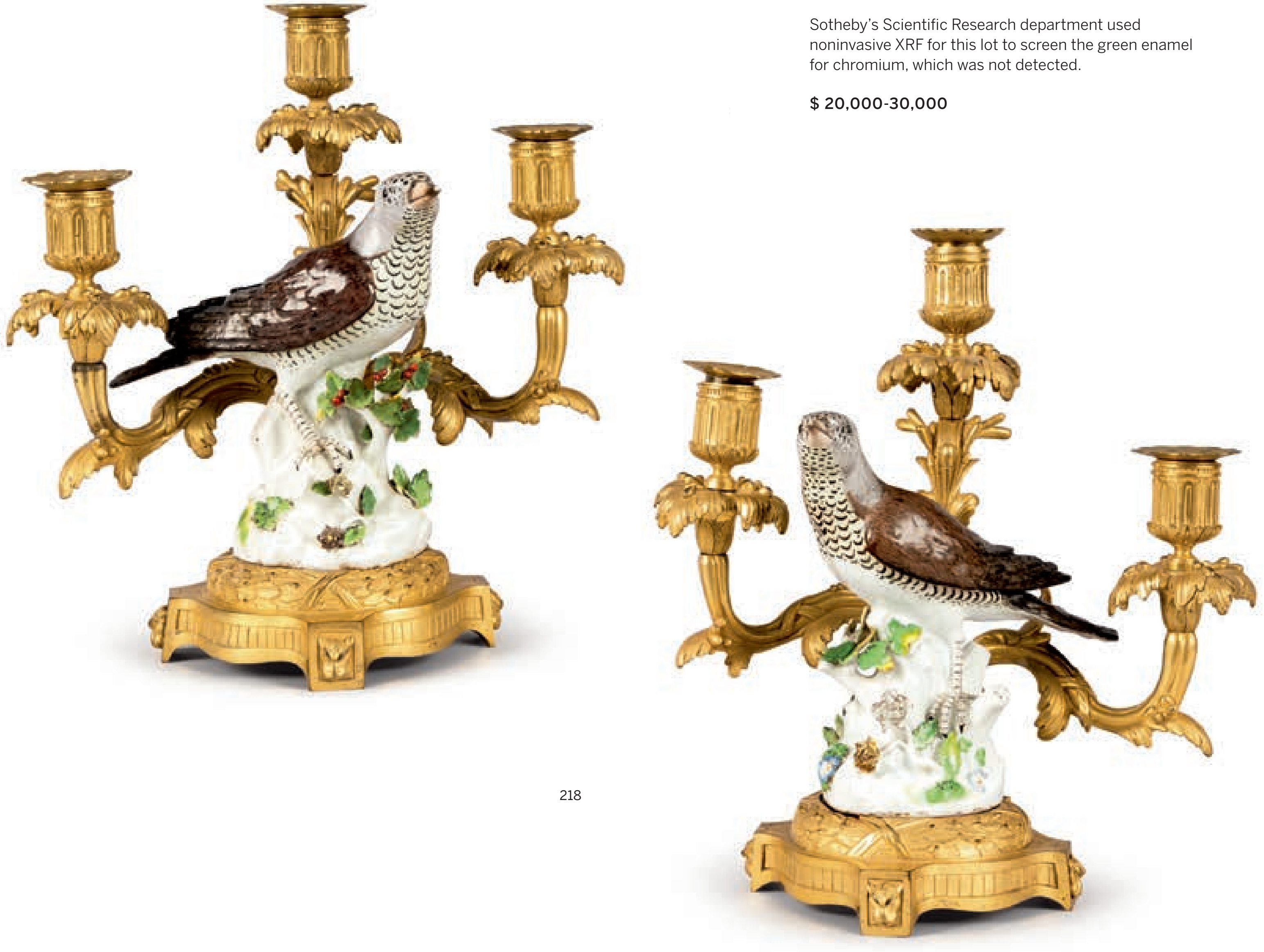
A PAIR OF LOUIS XV/LOUIS XVI TRANSITIONAL GILT BRONZE AND MEISSEN PORCELAIN THREE-LIGHT CANDELABRA, THIRD QUARTER 18TH CENTURY

each with a thrush perched upon a tree stump, *crossed swords marks in underglaze-blue to rear of bases*; bobeches replaced
height 12¾ in.; width 12½ in.; 32.5 cm; 32 cm

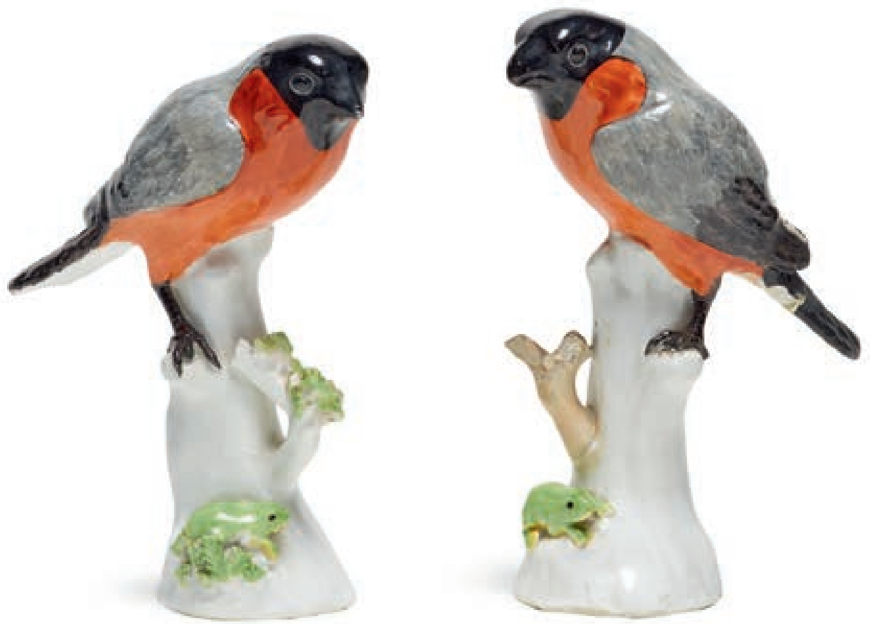
A pair of Meissen figures of thrushes was in the Collection of Sir Gawaine and Lady Baillie, sold at Sotheby's London, 1 May, 2013, lot 20. A pair of Meissen parrots mounted on similar gilt-bronze candelabra was sold at Sotheby's London, *A Mansion - A Private Collection*, 28 April, 2015, lot 78.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

$ 20,000-30,000



218



219

219

A PAIR OF MEISSEN FIGURES OF BULLFINCHES, CIRCA 1747-50

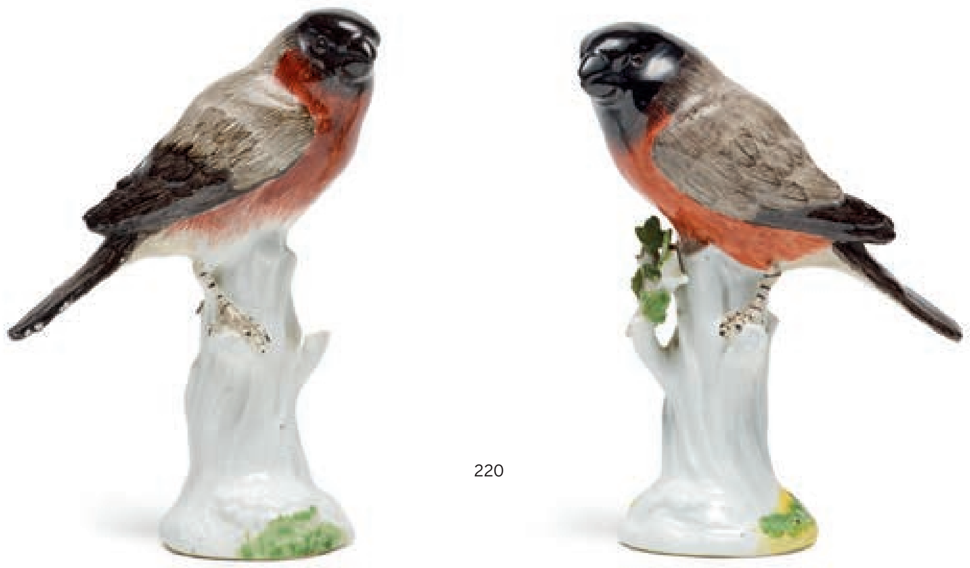
modelled by Johann Joachim Kändler, their heads turned slightly left and right, naturalistically painted with russet-red breasts, grey body plumage and black heads and tail feathers, each base applied with a small green frog, *impressed numeral 55 to both*
height 6⅛ in. and 5⅞ in.; 15.5 cm and 12.5 cm

Kändler's work records for October 1747 report: '*5. Einen Vogel Giempel genannt nach dem Leben aufs Natürlichste modelliret Wie selbiger auf einem Wie natürlich gewachsenen aste* sietzet.', [5. Modelled most naturally from life a bird called a Bullfinch perched on a branch, modelled as it grows in nature.]; '*6. Annoch einen dergleichen Giempel in einer anderen Wendung gegen Ersteren zu setzen, auf Vorige Weise nach dem Leben modelliret*', [6. Modelled another Bullfinch of the same kind in a different pose, to stand turning towards the other, done from life like the one before].

Similar examples from the Collection of Sir Gawaine & Lady Baillie were sold at Sotheby's London, 1 May, 2013, lots 13 and 35. An example featuring a similar small frog on the base was in the Lesley and Emma Sheafer Collection, subsequently sold, Property from the Metropolitan Museum of Art, Sotheby's London, 27 October, 2017, lot 32 (part).

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

$ 5,000-7,000



220

220

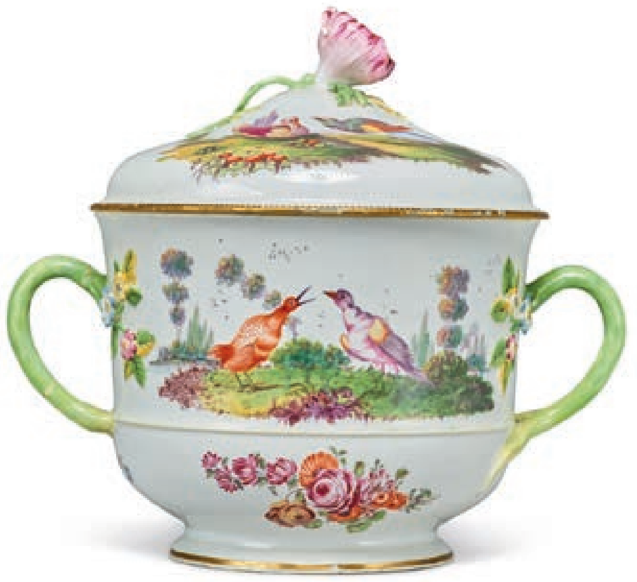
A PAIR OF MEISSEN FIGURES OF BULLFINCHES, CIRCA 1747-50

modelled by Johann Joachim Kändler, their heads turned slightly left and right, naturalistically painted with russet-red breasts, grey body plumage and black heads and tail feathers
height 6 in. and 5⅞ in.; 15.3 cm and 15 cm

See the footnote to the preceding lot.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

$ 7,000-10,000



221

☐ 221 SOLD WITHOUT RESERVE

A CHELSEA PORCELAIN TWO HANDLED POT AND COVER, CIRCA 1760

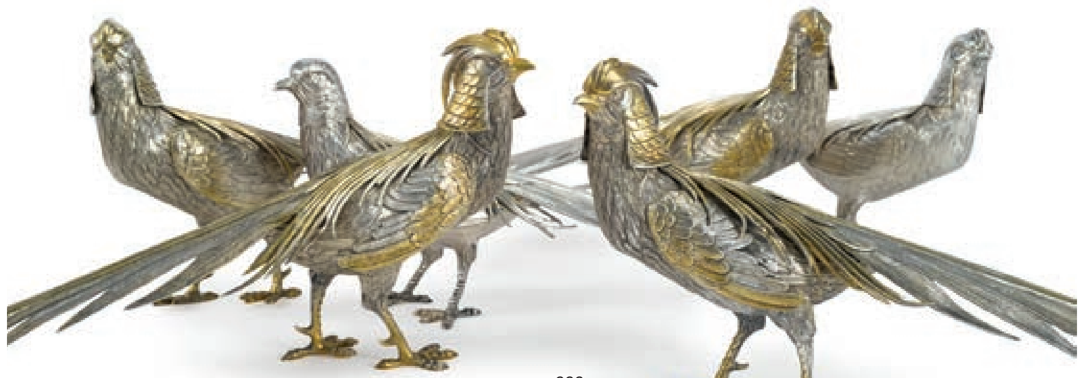
of cylindrical form, the cover surmounted with a large flower finial painted on either side with a vignette of two birds in a landscape, with gilt-dentil rim, the base with two branch handles with leafy flower-head terminals, painted with two similar vignettes above scattered flower sprays and sprigs, gilt-edged footrim, *gold anchor mark*
height 10 in.; 25.5 cm

PROVENANCE

Property of the Estate of the late Mrs. Charles E. Dunlap, Sotheby Parke Bernet, Inc., New York, 3 December, 1975, lot 219

A close example was in the Collection of the late Mrs. Nisbet Hamilton Ogilvy, sold Christie's London, 16 March, 1981, lot 166. A gold-anchor period cup and cover of related form painted with panels of figures on a blue ground was included in the exhibition catalogue, Albert Amor Ltd., *Chelsea Porcelain A Private Collection*, London June-July 2019, no. 13.

$ 3,000-5,000



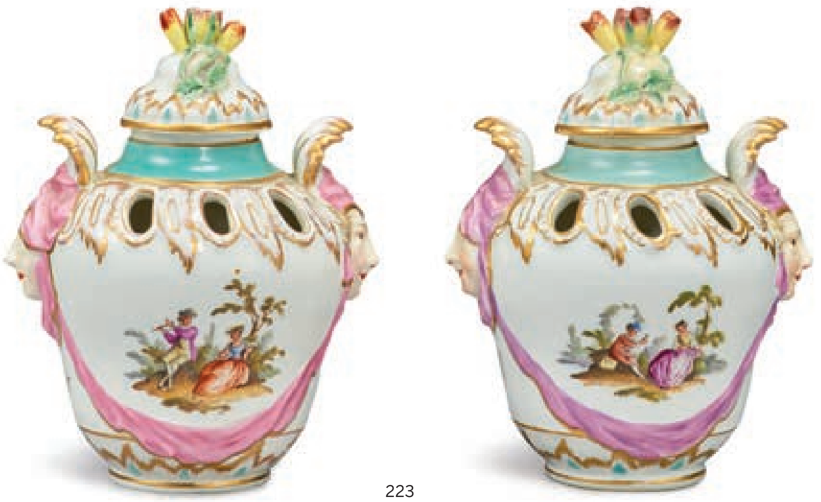
222

☐ 222 SOLD WITHOUT RESERVE

SIX SPANISH SILVER PHEASANTS, 20TH CENTURY

comprising a set of four parcel-gilt cock pheasants, and a pair of white silver pheasants, a cock and a hen
length of four 16 in.; 42 cm; length of pair 14 in.; 37 cm

$ 3,000-5,000



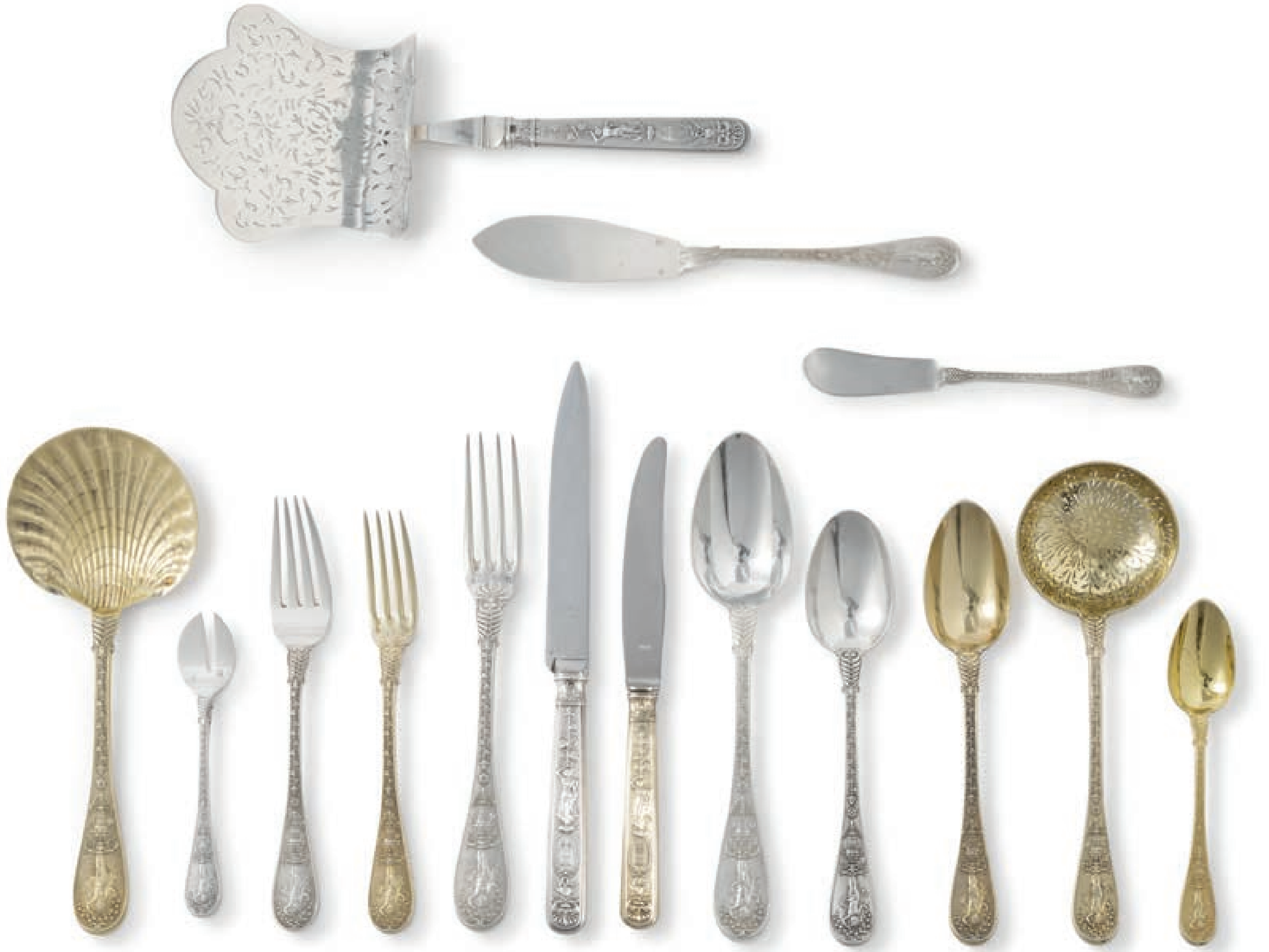
223

☐ 223 SOLD WITHOUT RESERVE

A PAIR OF BERLIN PORCELAIN POT-POURRI VASES AND COVERS, LATE 19TH CENTURY

of pear-shaped form with plumed mask handles and molded drapery, painted with vignettes of Watteauesque figures, *sceptre marks in underglaze-blue, impressed letters and numerals*
height 5¾ in.; 14.7 cm

$ 700-1,000



224

224

AN ASSEMBLED FRENCH SILVER AND SILVER-GILT JOSEPHINE PATTERN FLATWARE SERVICE, AUCOC AND OTHERS, PARIS, LATE 19TH CENTURY

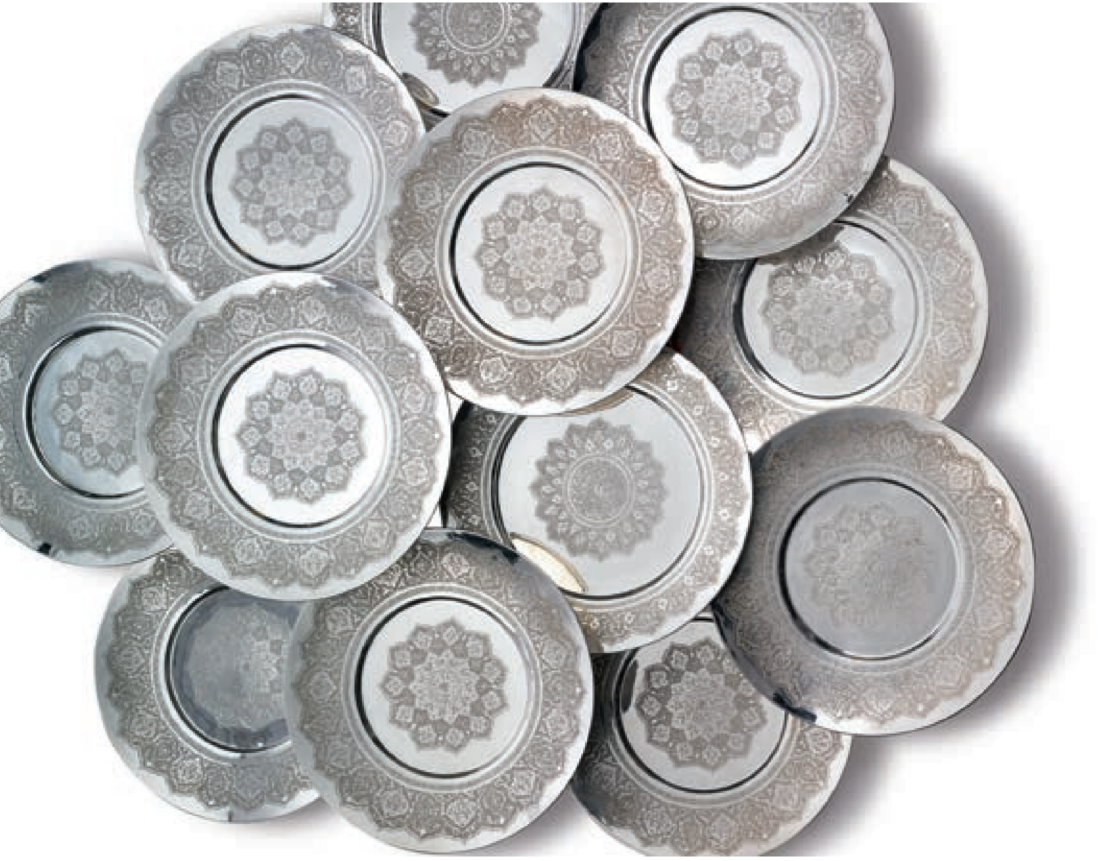
most Aucoc, Pierre Queille, and maker's mark SL, mostly engraved with a coat of arms, comprising:
38 table forks
27 tablespoons
33 table knives (24 with stainless blades, 9 with steel)
12 dessert spoons
32 dessert/lunch forks
1 teaspoon
12 oyster forks
24 fish forks
24 fish knives
12 fish knives with loaded handles
12 fish forks with loaded handles
24 butter spreaders
6 egg spoons
1 joint holder
2 small sugar sifters
1 crumb scoop
1 soup ladle
2 fish servers
2 sauce ladles
1 butter knife
1 cheese knife
1 asparagus server
269 pieces

A silver-gilt dessert service, *en suite* with preceding, comprising:
26 dessert spoons
18 dessert forks
19 dessert knives with gilt blades
23 teaspoons
15 cheese knives
2 serving spoons
2 sugar sifters
2 pairs of tongs (sugar, ice)
1 cheese knife
1 butter knife
1 cake server
1 ice cream server
2 shell bowl servers
113 pieces

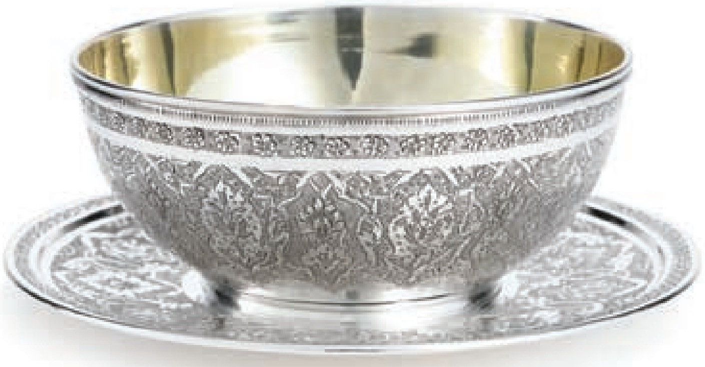
Together with 1 English silver-plated parcel-gilt berry spoon and 1 Mexican silver mustard ladle,
384 pieces total
526 oz weighable
16359 g

This pattern was designed in 1802 by Charles Percier and executed in 1804 by Martin-Guillaume Biennais for the Empress Josephine (1763-1814). The pattern became popular and was usually known as "Josephine".

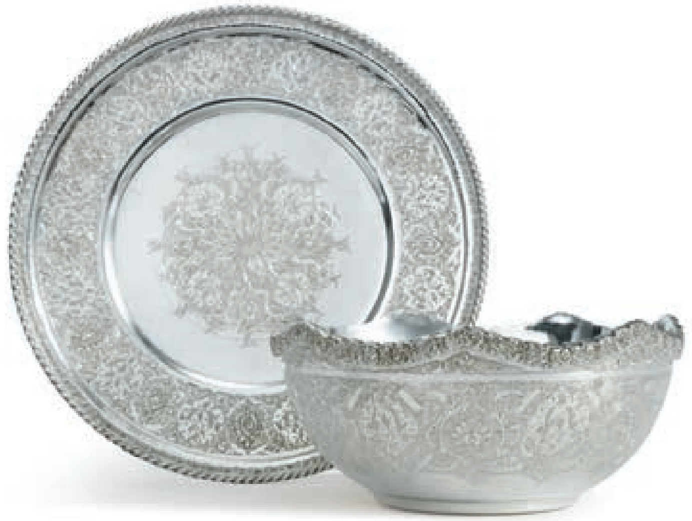
$ 15,000-25,000



225



226



227

□ 225 SOLD WITHOUT RESERVE

A SET OF TWELVE PERSIAN SILVER PLACE PLATES, VARTAN A.G., MID 20TH CENTURY

engraved and tooled with traditional formal foliate and strapwork designs, plain rims with molding behind
marked on backs
diameter 10⅝ in.; 27 cm

$ 2,500-3,500

□ 226 SOLD WITHOUT RESERVE

THIRTY-FOUR PERSIAN SILVER BOWLS AND THIRTY-SIX STANDS, VARTAN AND OTHER MAKERS, MID 20TH CENTURY

all engraved with traditional formal foliage, comprising a set of twelve with foliage including lion's heads and exotic birds; eleven in two slightly different designs all with gilt interiors; a set of ten with more sparse decoration; a set of twelve saucers with sunk centers; and two sets of twelve with slightly varying patterns
most marked on bases, some unmarked
330 oz; 2622 g
diameter of bowls approx. 4½ in.; 11.4 cm; diameter of stands 5⅝ in.; 14 cm

$ 1,500-2,500

□ 227 SOLD WITHOUT RESERVE

A SET OF TWELVE PERSIAN SILVER BOWLS AND NINE STANDS, MID 20TH CENTURY

the Bowls with scalloped rims, matching saucers all chased with dense foliage. Together with three Stands similar but with corded borders *by Vartan*, *24 pieces*
148 oz; 4602 g
diameter of bowls 4¾ in.; 12 cm; diameter of stands 6½ in.; 16.5 cm

$ 1,000-2,000

228

A PAIR OF FRENCH SILVER FOUR LIGHT CANDELABRA, ODIOT, PARIS, LATE 19TH CENTURY

in Louis XVI style, the fluted bases applied with laurel swags and with matching base rims, the stems with panels of formal berried foliage, the sconces chased with stiff leaves and berries, matching detachable branches with removable nozzles
marked on bases and branches, one nozzle missing, one unmarked, the bases stamped 3697
172 oz including metal rods
5349 oz
height 19 in.; 48.5 cm

$ 5,000-7,000

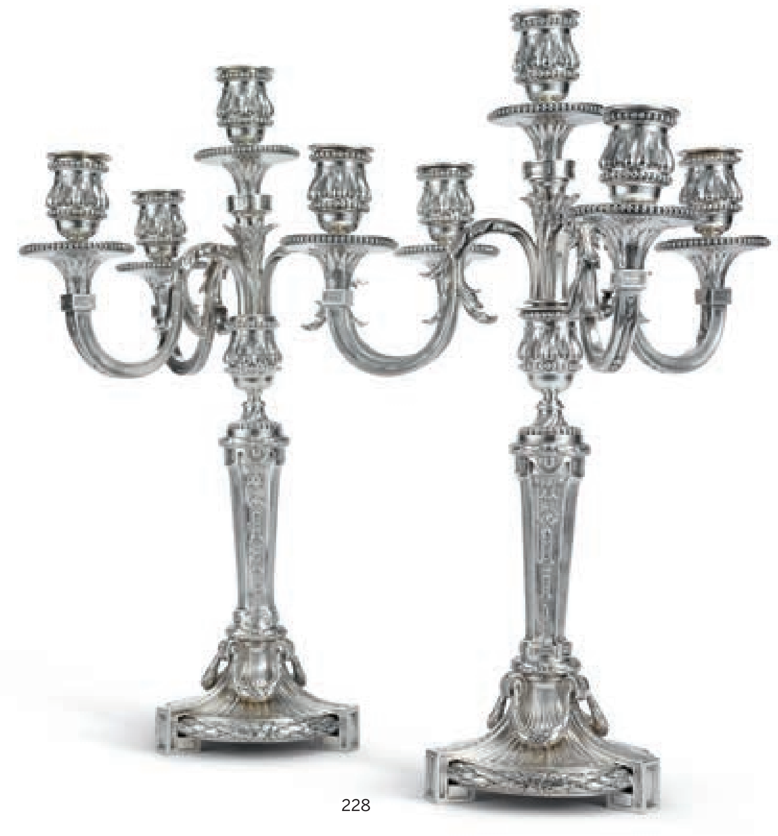
□ 229 SOLD WITHOUT RESERVE

A FRENCH SILVER-GILT JOSEPHINE PATTERN DESSERT FLATWARE SERVICE, PIERRE QUEILLE, PARIS, LATE 19TH CENTURY

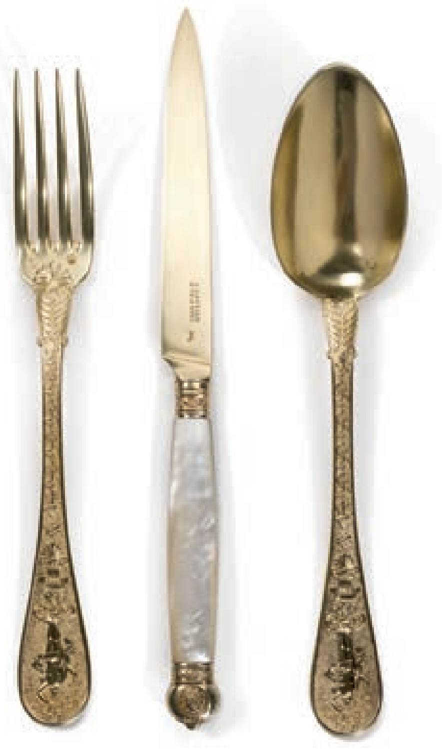
the front with relief decoration of Bacchus standing above a basket of fruit, the backs with engraved monogram *C A* in a wreath above a swan and crossed cornucopiae, the stems with running grapevine, comprising;
24 spoons
24 forks
24 knives with silver-gilt handles, mother-of-pearl fillets to the handles and with bacchante mask terminals, the blades stamped *I Lautier, Toulouse*
72 pieces
78 oz excluding knives
2425 g

All in fitted red leather case with gilt-tooled borders, the lid stamped inside *E. Urgel, Lautier Sucr., Joaillier Bijoutier, Toulouse*.

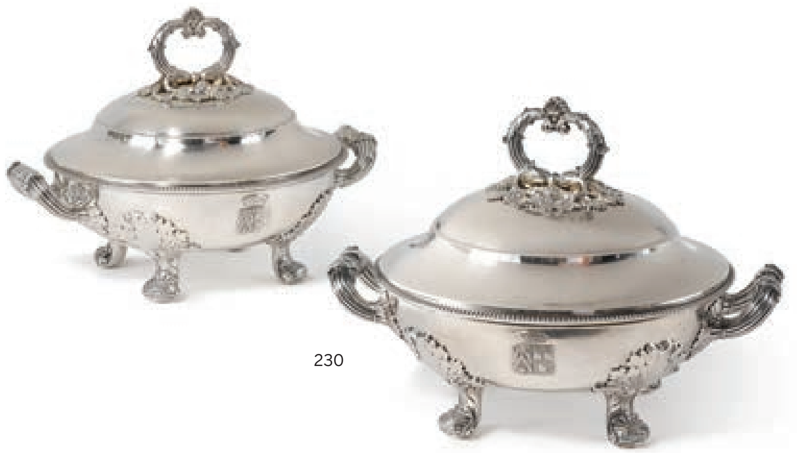
$ 2,500-3,500



228



229



230

□ 230 SOLD WITHOUT RESERVE

A PAIR OF FRENCH SILVER CIRCULAR VEGETABLE DISHES AND COVERS, MARC AUGUSTIN LE BRUN, PARIS, 1819-38

on four shell-capped reeded scroll feet headed by acanthus, matching rod handles, and similar finials rising from spreading grapevine and wheat, the dishes applied on both sides with coats of arm and coronets
fully marked
121 oz; length over handles 11¾ in.; 30 cm

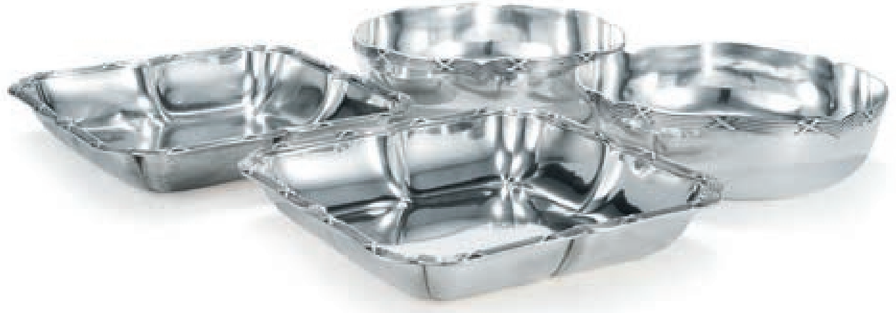
$ 2,000-3,000

□ 231 SOLD WITHOUT RESERVE

A MATCHING PAIR OF FRENCH SILVER ENTRÉE DISHES AND SERVING BOWLS, CARDEILHAC, PARIS, EARLY 20TH CENTURY

shaped square dishes and deep circular bowls with ribbon-tied reeded borders
three marked with maker's mark and stamped Cardeilhac, Paris, one dish with Minerva head mark only
72 oz; 2239 g
width 9¼ in.; 23.5 cm; 8 in.; 20 cm

$ 800-1,200



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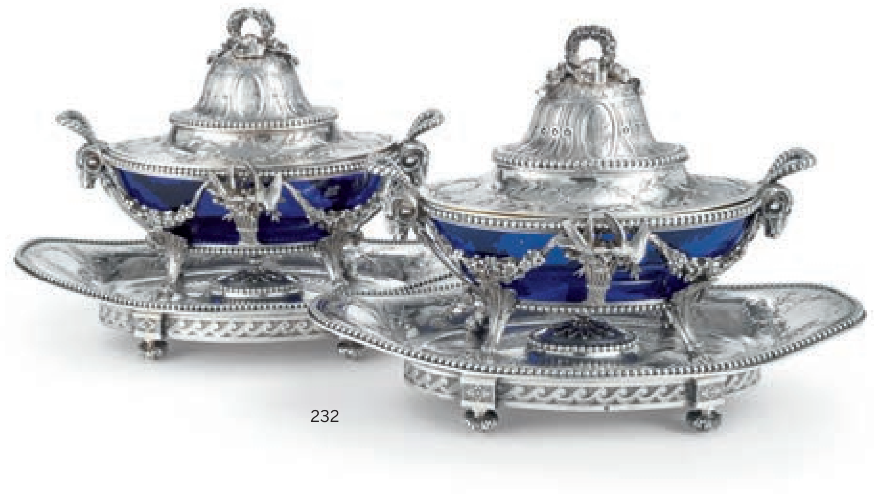


232

232

A PAIR OF FRENCH SILVER OVAL TUREENS, COVERS, AND STANDS, ODIOT, PARIS, 19TH CENTURY

in Louis XVI style, the fixed stands with lower border of Vitruvian scrolls linking bud feet and chased with interlaced berried foliage and tied ribbons with an inner band of linked ovals surrounding a bud and leaf finial, the openwork tureens on hoof feet, with cast festoons of flowers joining central baskets topped by pairs of doves and ram's head handles; the covers chased to match, engraved with monograms and with twin ribbon-tied wreath finials, gilt interiors, blue glass liners
fully marked and stamped on bases Odiot A Paris 6663
114 oz 15 dwt; 3538 g excluding glass
length 12½ in.; 32 cm

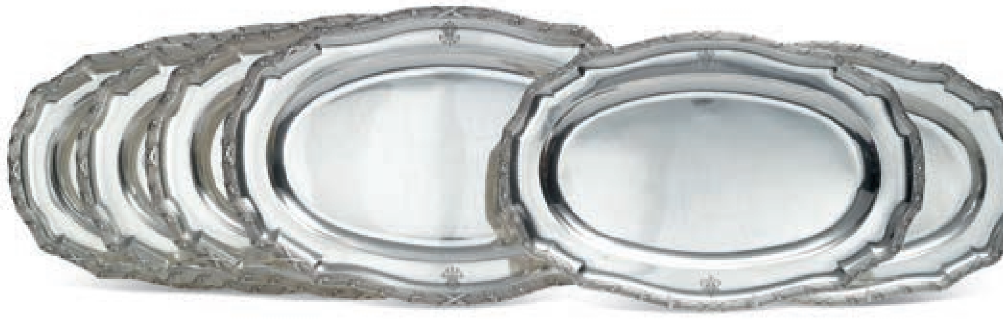
$ 5,000-7,000

233

A SET OF SIX FRENCH SILVER MEAT PLATTERS, BOINTABURET, CIRCA 1950

shaped oval, the reeded rims wrapped with ribbons and leaves, engraved twice with monogram *AV*
marked on bases with Export mark, and stamped Bointaburet a Paris, also stamped with English marks London Assay Office, London, 1955
358 oz; 11133 g
length of four 21 in.; 52.5 cm; length of two 18¾ in.' 47.5 cm

$ 6,000-8,000



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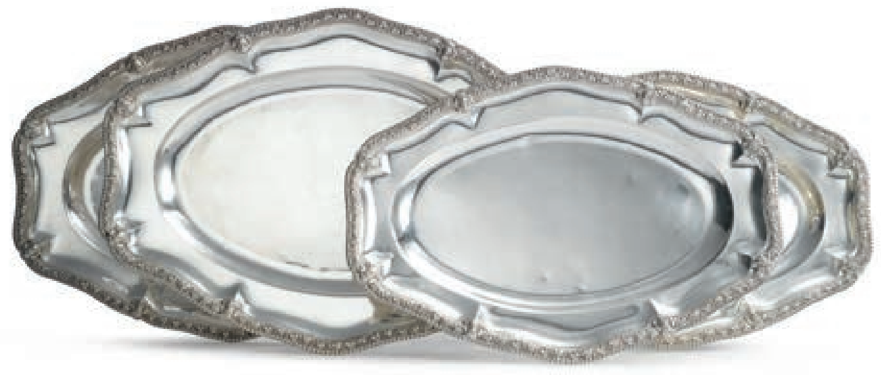


234

□ 234 SOLD WITHOUT RESERVE

TWO PAIRS OF FRENCH SILVER MEAT PLATTERS, G. FALKENBERG, PARIS, LATE 19TH CENTURY

shaped oval with unusual applied and chased border of running grapevine on matted ground linking eight bearded masks
marked on bases
190 oz; 5906 g
lengths 17 and 19¾ in.; 43 and 50 cm

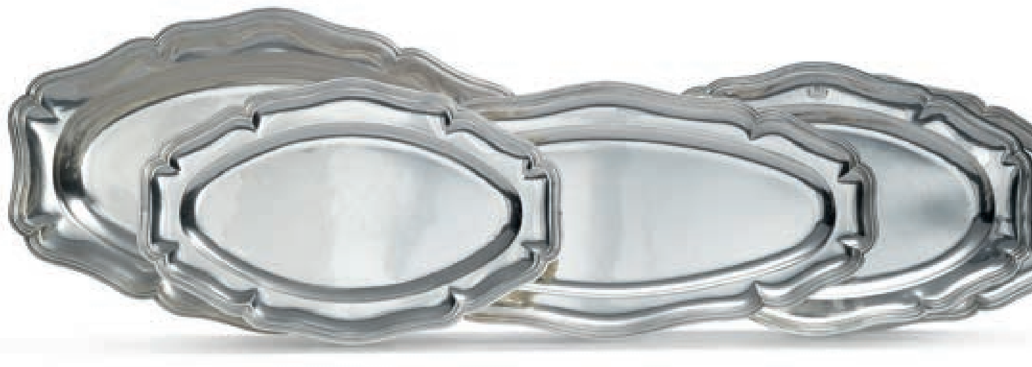
$ 2,000-3,000

□ 235 SOLD WITHOUT RESERVE

FOUR FRENCH SILVER MEAT PLATTERS AND ONE FISH PLATTER, EARLY 20TH CENTURY

oval with shaped molded rims, one engraved with a foliate monogram LD
by various makers including Cardeilhac (largest), M C with star and Ortrait
251 oz; 7806 g
lengths 19¾ in.; 50 to 61 cm

$ 1,500-2,500



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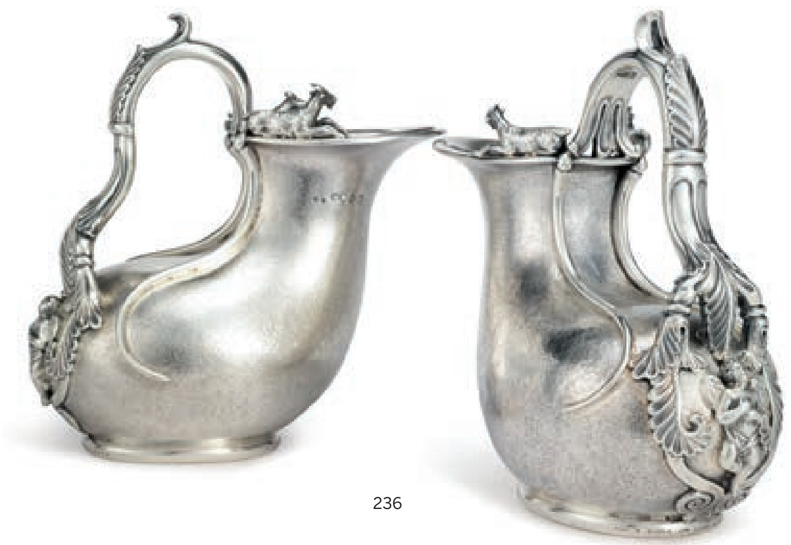


236

236

TWO MATCHING VICTORIAN SILVER ASKOS JUGS, JOHN S. HUNT, 1853 AND 1857

modelled as wine skins with matted surfaces, the rims applied with lying goats, partly openwork multiple scroll handles rising from an applied winged putto
marked near rims and stamped on base borders Hunt & Roskell late Storr & Mortimer 6498 and 9087
62 oz; 1928 g
height 8⅝ in.; 22 cm

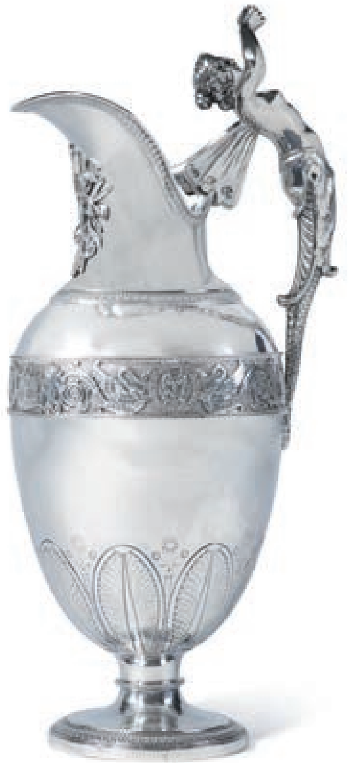
$ 6,000-8,000

□ 237 SOLD WITHOUT RESERVE

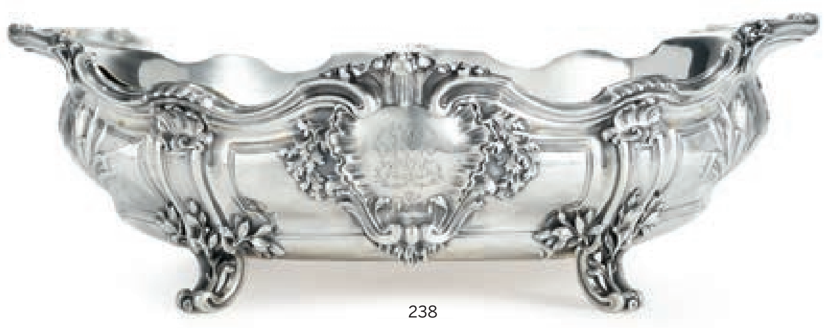
A FRENCH SILVER EWER, PIERRE-JACQUES MEURICE, PARIS, 1819-38

oviform body flat-chased with palm leaves alternating with stylized flower sprays, applied with a band of swans, reeds and masks, the lip applied with a ribbon-tied spray of bull rushes, the handle modelled as a winged bacchante with twin fish tails
marked near top rim and foot rim
30 oz; 933 g
height 13¾ in.; 35 cm

$ 1,500-2,500



237



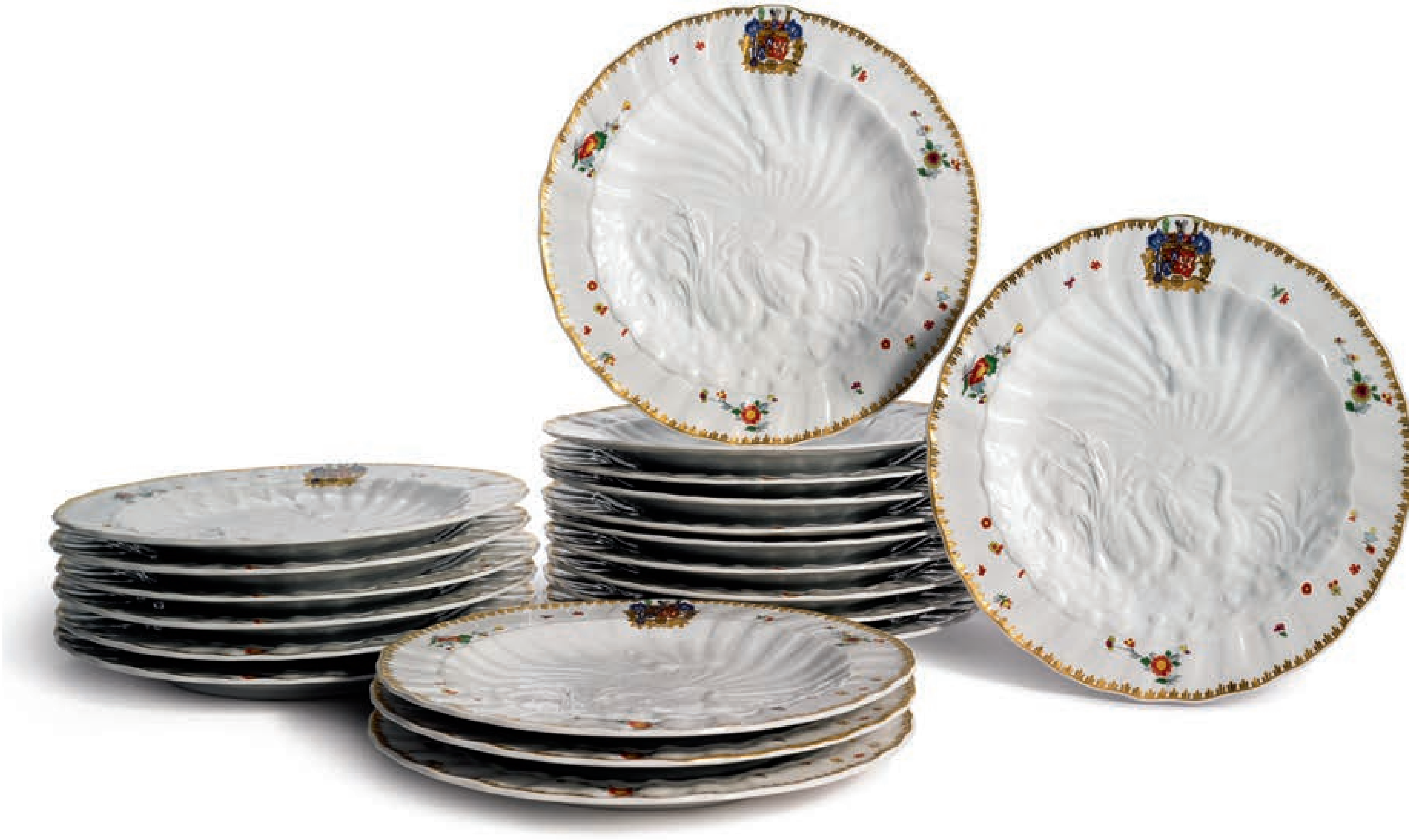
238

238

A FRENCH SILVER OVAL CENTERPIECE, BOIN-TABURET, PARIS, CIRCA 1890

in Louis XV style, the sides applied with leafy and shellwork cartouches engraved with monograms, openwork scroll feet applied with sprays of berried foliage, the ends chased with reeds
base and stamped Bointaburet a Paris, plated liner also stamped Bointaburet
71 oz excluding liner
2208 g
length 17 in.; 43 cm

$ 4,000-6,000



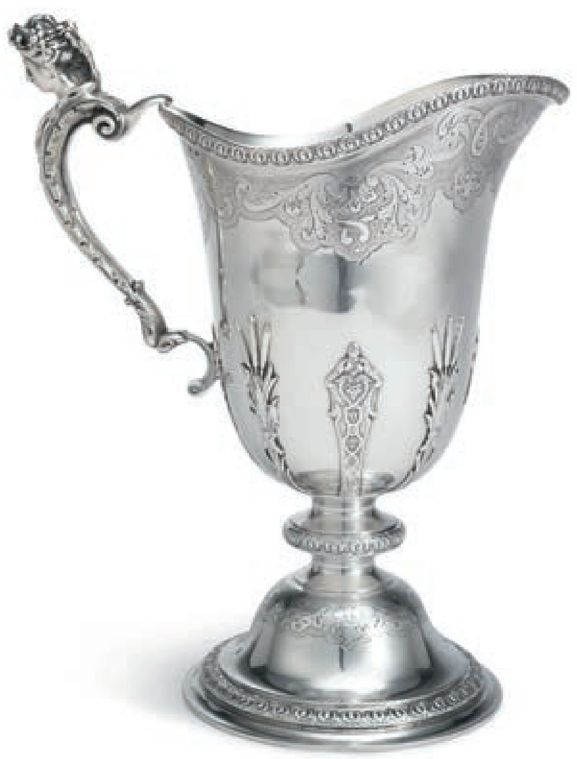
239

□ 239 SOLD WITHOUT RESERVE

A SET OF TWENTY MOTTAHEDEH PORCELAIN 'SWAN SERVICE' DINNER PLATES, 20TH CENTURY

after the 18th century Meissen original made for Count Heinrich von Brühl, printed factory marks, together with their original boxes
diameter 10⅝ in.; 27 cm

$ 3,000-5,000



240

□ 240 SOLD WITHOUT RESERVE

A FRENCH SILVER EWER, MAKER'S MARK S.L., PARIS, MID 20TH CENTURY

in Régence taste, the helmet-shaped body applied with strapwork enclosing lion masks alternating with sprays of bull rushes, flat-chased borders of foliate strapwork on matted ground, guilloche borders, the handle topped by a fully modelled river goddess head
marked below rim
35 oz; 1104 g
height 10½ in.; 26 cm.

$ 1,000-2,000

□ 241 SOLD WITHOUT RESERVE

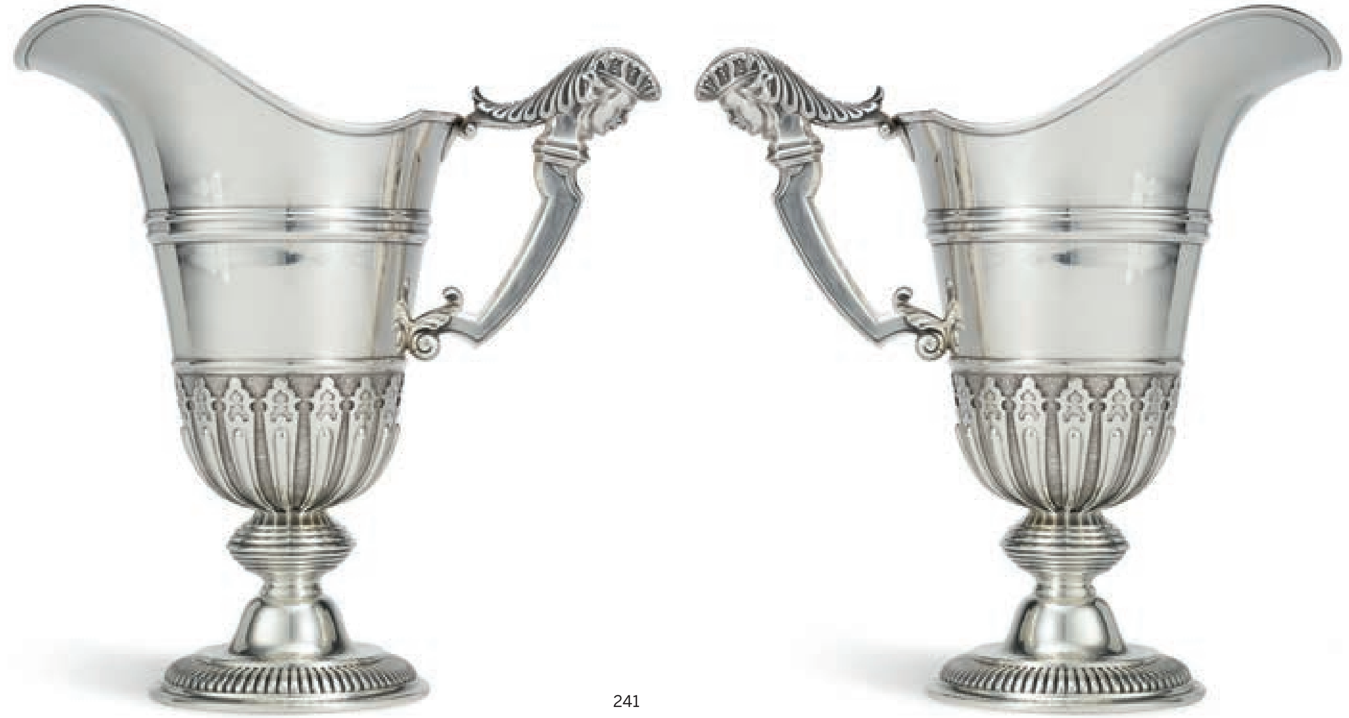
A PAIR OF FRENCH SILVER EWERS, TÉTARD, PARIS, 20TH CENTURY

in late Louis XIV style, helmet-shaped bodies applied with strapwork on matted ground, harp-shaped handles topped by female heads wearing headdresses, gadrooned pedestal bases
marked near rims with export mark, the base rims stamped Tétard Fres.
78 oz; height 9½ in.; 24 cm

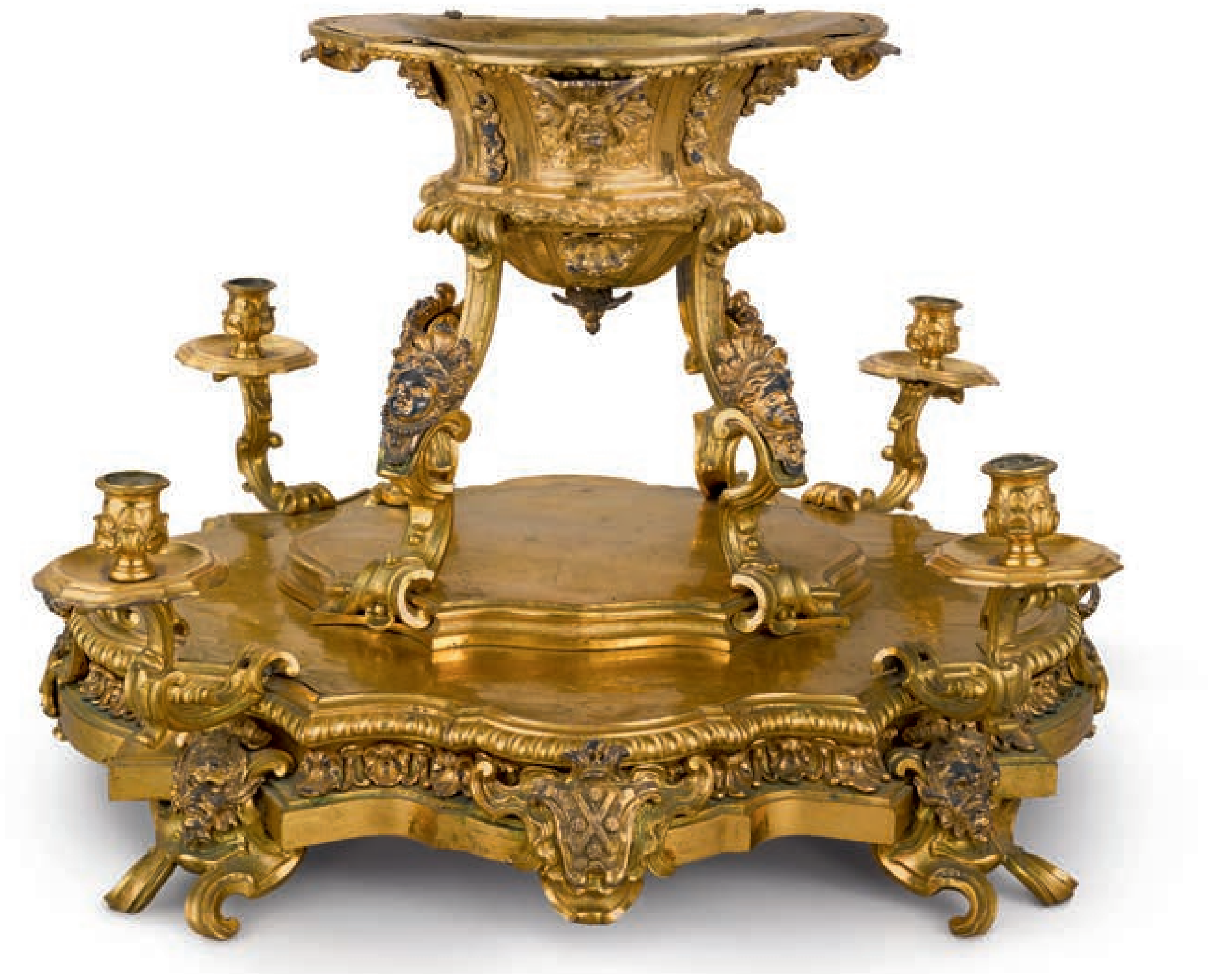
PROVENANCE

Sotheby's, New York, April 22, 1998, lot 87

$ 2,500-3,500



241



242

242

A LATE LOUIS XIV GILT-METAL SURTOUT DE TABLE, PROBABLY ITALIAN, EARLY 18TH CENTURY

cruet stands and some decorative elements lacking
height 13½ in.; width 18½ in.; depth 16½ in.; 34.5 cm; 46 cm; 42 cm

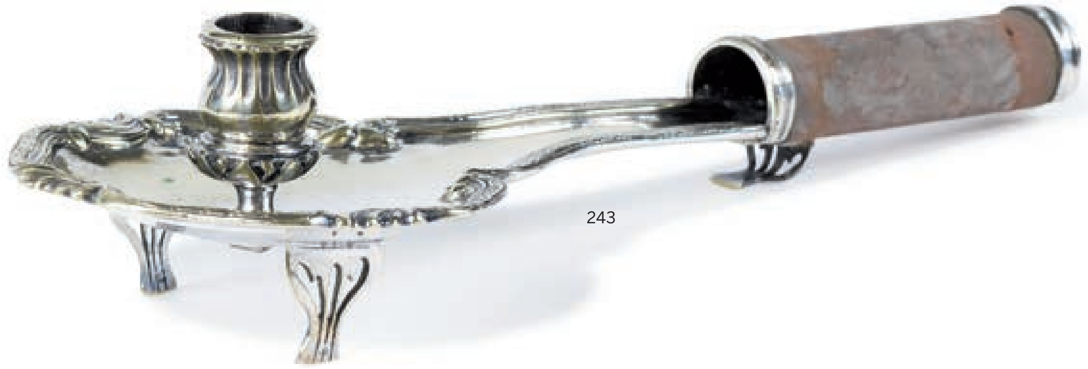
$ 8,000-12,000

□ 243 SOLD WITHOUT RESERVE

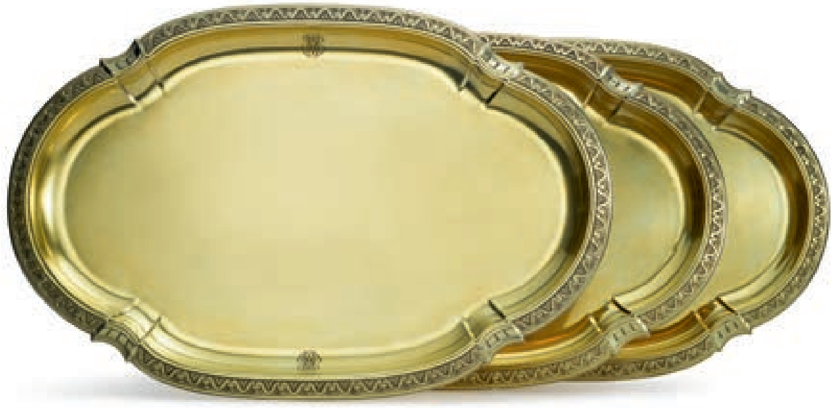
A LOUIS XV SILVERED METAL HAND CANDLESTICK, 18TH CENTURY

with guilloche and shell-decorated rim, long handle with fabric-covered slot for a spare candle, on three pierced feet, handle cap possibly slightly later
length 15 in.; 38.3 cm

$ 700-1,000



243



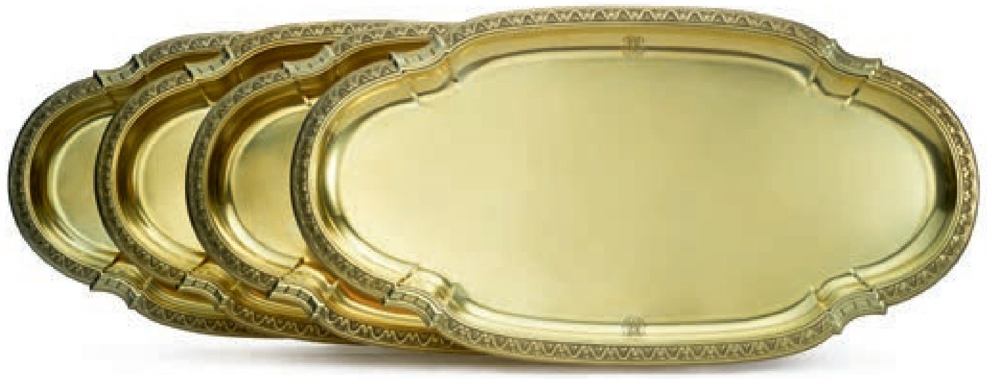
244

□ 244 SOLD WITHOUT RESERVE

A SET OF THREE FRENCH LARGE SILVER-GILT SERVING TRAYS, G. KELLER, PARIS, EARLY 20TH CENTURY

shaped oval, the rims cast and chased with strapwork and husks in relief on matted ground, each engraved twice with interlaced monogram
marked on bases and stamped G. Keller, Paris
250 oz; 7775 g
length 23 in.; 58.5 cm

$ 2,500-3,500



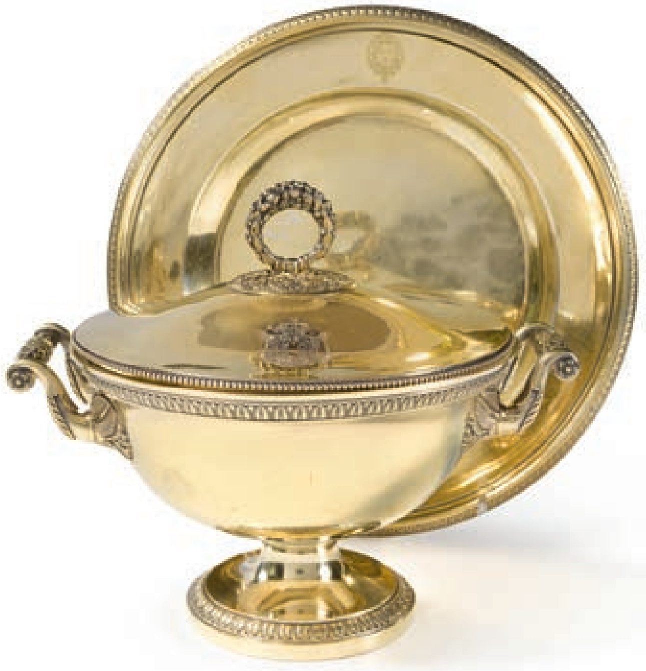
245

□ 245 SOLD WITHOUT RESERVE

A SET OF FOUR FRENCH LARGE SILVER-GILT ELONGATED SERVING TRAYS, G. KELLER, PARIS, EARLY 20TH CENTURY

en suite with the preceding, engraved with the same cypher
marked on bases and stamped G. Keller, Paris
375 oz; 11662 g
length 26½ in.; 67.3 cm

$ 3,000-5,000



246

□ 246 SOLD WITHOUT RESERVE

A FRENCH SILVER-GILT TWO-HANDLED COVERED BOWL AND ASSOCIATED STAND, MARC-AUGUSTIN LEBRUN / MARTIN-GUILLAUME BIENNAIS, PARIS, 1819-38 / 1809-19

the bowl with leaf and arrow-tip borders, handles rising from palm leaves and flowerheads, the cover with fruit and laurel wreath final rising from a disc of spreading formal foliage, later engraved with Imperial arms, *fully marked*; the stand with leaf and berry rim, engraved with the Royal Arms of France, *stamped 5 and marked under rim and stamped Biennais*
28 oz 10 dwt; 886 g
length over handle 7¼ in.; 18.4 cm; diameter of stand 8⅜ in.; 21 cm

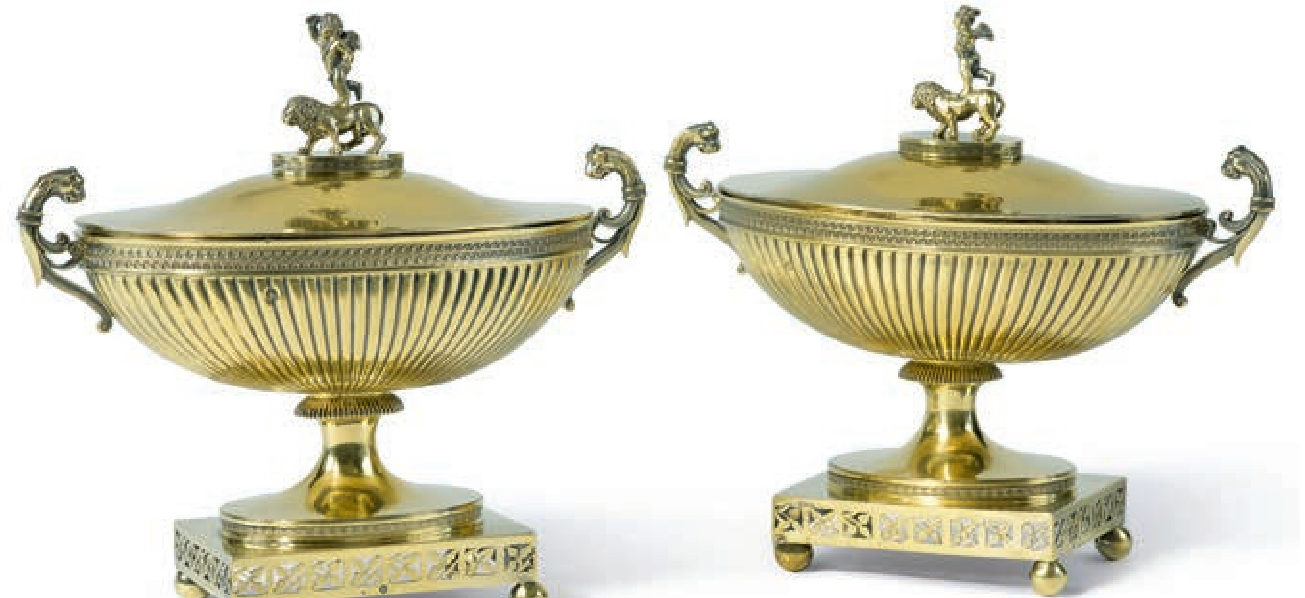
PROVENANCE

S.J. Phillips, London, 1989

The arms on the stand are the Royal Arms of France, for Louis XVIII (1755-1824) reigned 1814-15, 1815-24.

Two pairs of plates from this Royal service, one pair of the same size as the current plate, were sold Sotheby's, Paris, October 3, 2008, lot 339.

$ 2,500-3,500



247

□ 247 SOLD WITHOUT RESERVE

A PAIR OF FRENCH EMPIRE SILVER-GILT SAUCE TUREENS AND COVERS, MARC JACQUART, PARIS, 1809-19

of fluted oval form with scroll handles topped by lion masks, leaf-pierced rectangular bases with ball feet, finials formed as cupid with torch standing on the back of a lion
fully marked
45 oz 10 dwt; 1415 g
length 9¼ in.; 23 cm

PROVENANCE

Éléonore, Paris, 1984

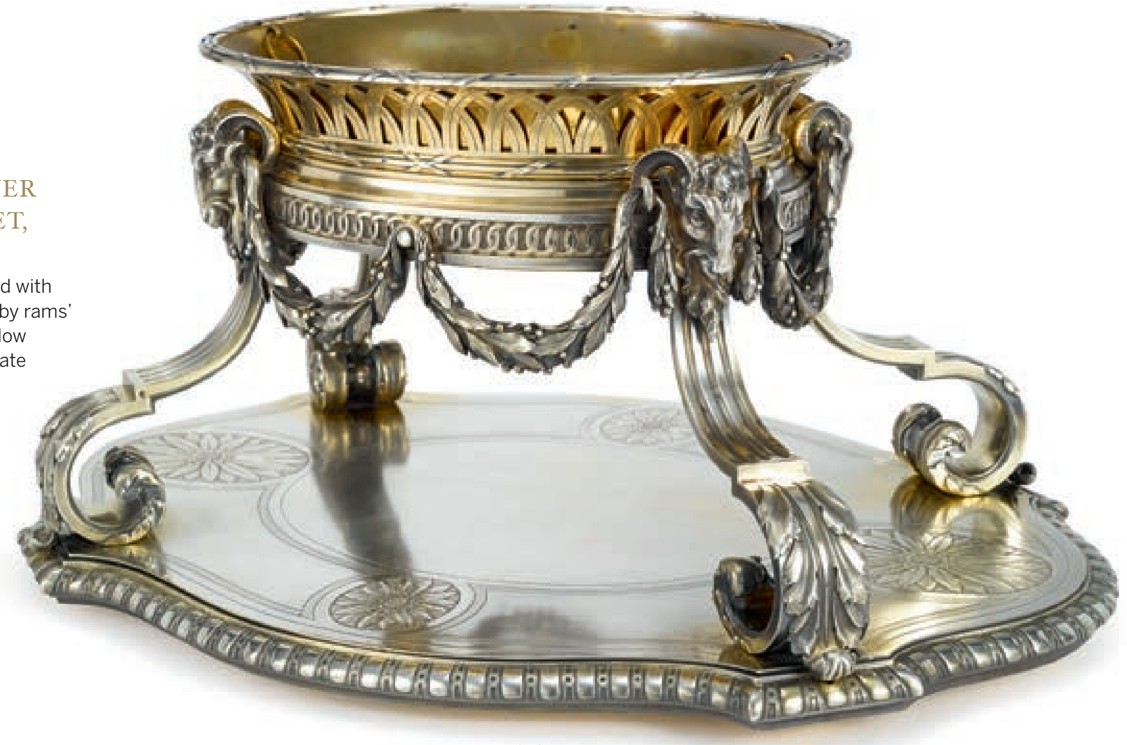
$ 3,000-5,000

248

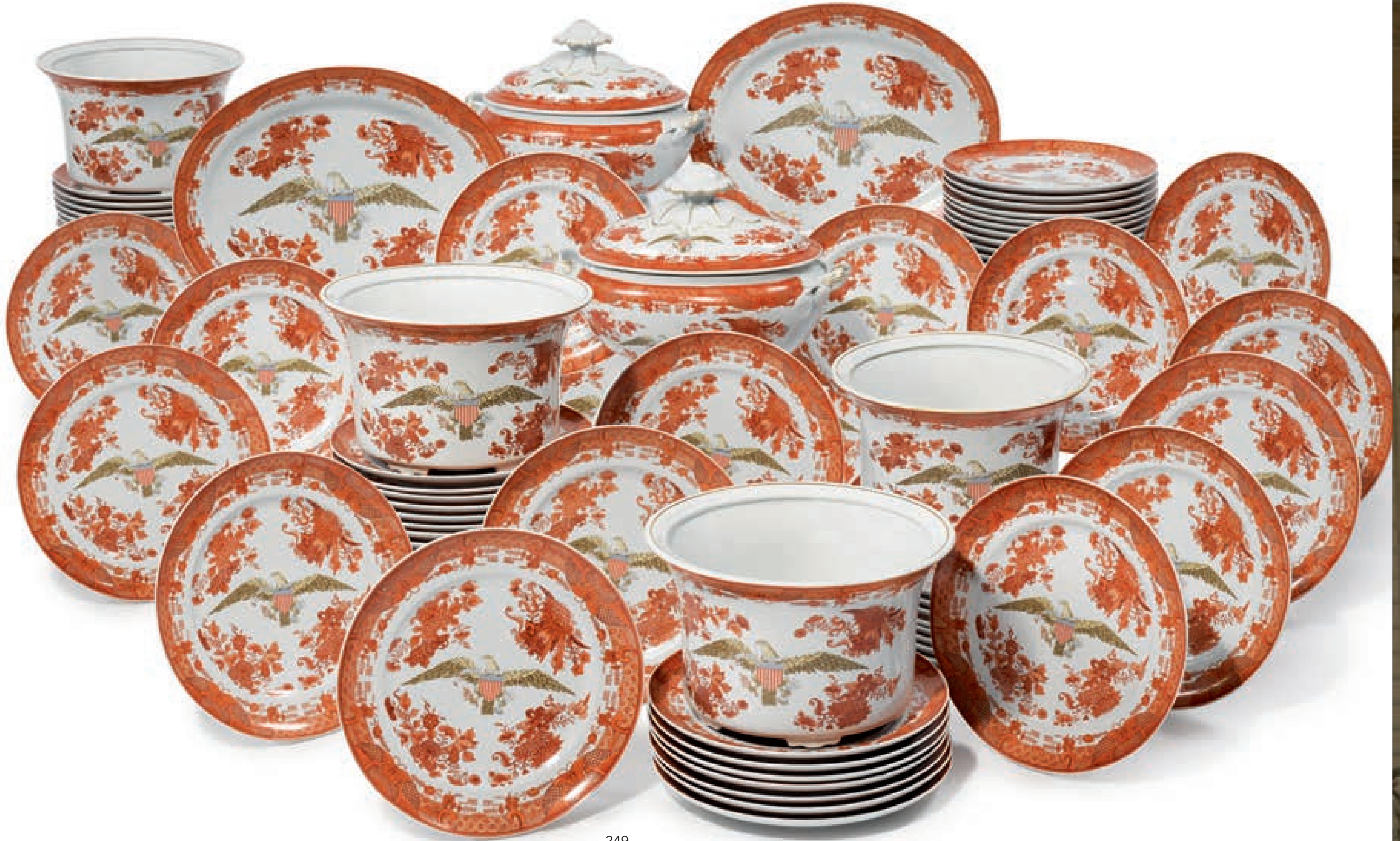
A FRENCH PARCEL-GILT SILVER CENTERPIECE, BOIN-TABURET, PARIS, 20TH CENTURY

in Louis XVI style, the shaped oval base chased with rosettes, supporting fluted scroll legs topped by rams' heads linked by laurel swags, detachable shallow basket, with gilt metal liner, gilt metal underplate
marked and signed Bointaburet à Paris
length 19¾ in.; 50 cm

$ 8,000-12,000



248



249

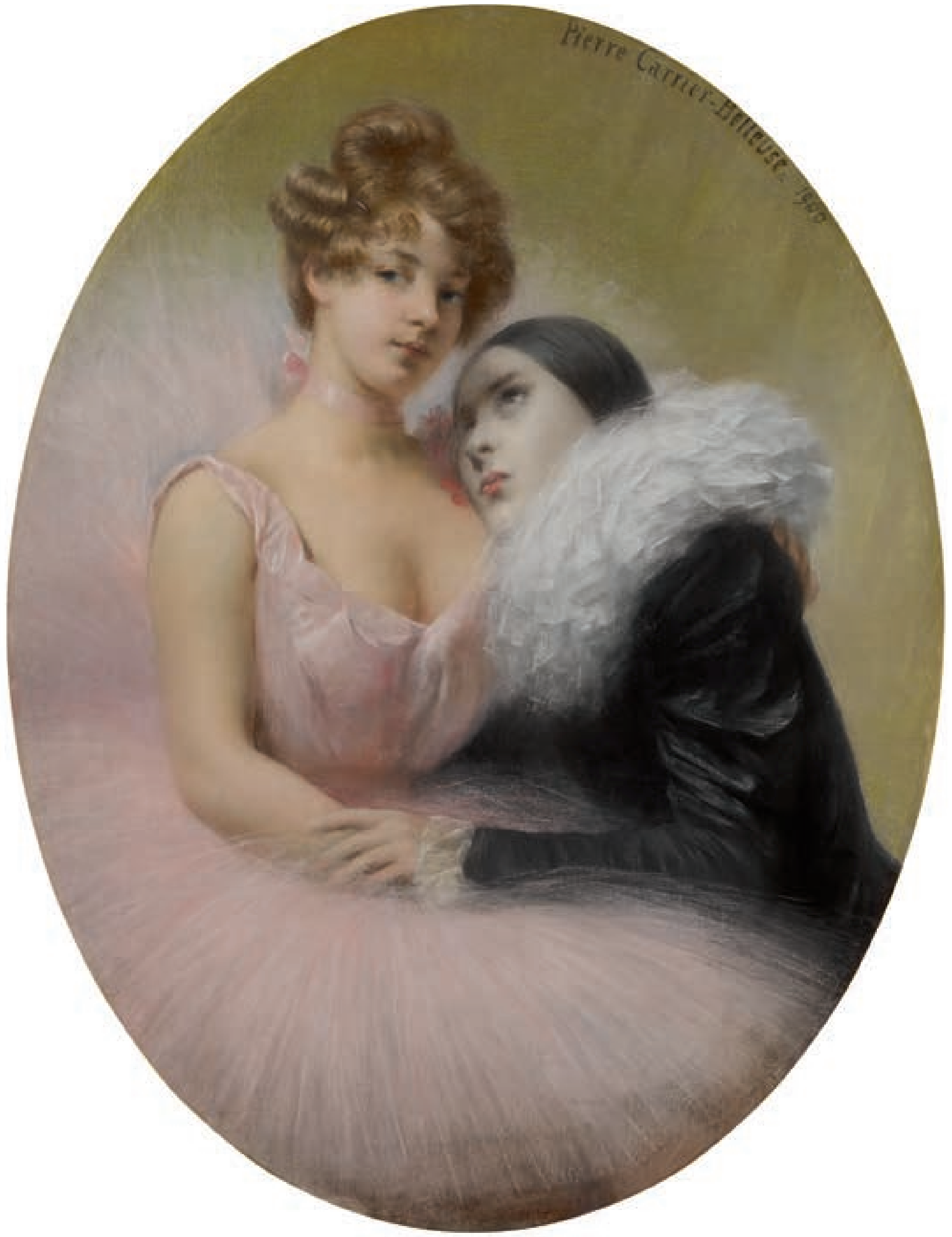
249

A MOTTAHEDEH 'ORANGE FITZHUGH' AMERICAN MARKET PART-DINNER SERVICE, CIRCA 1976

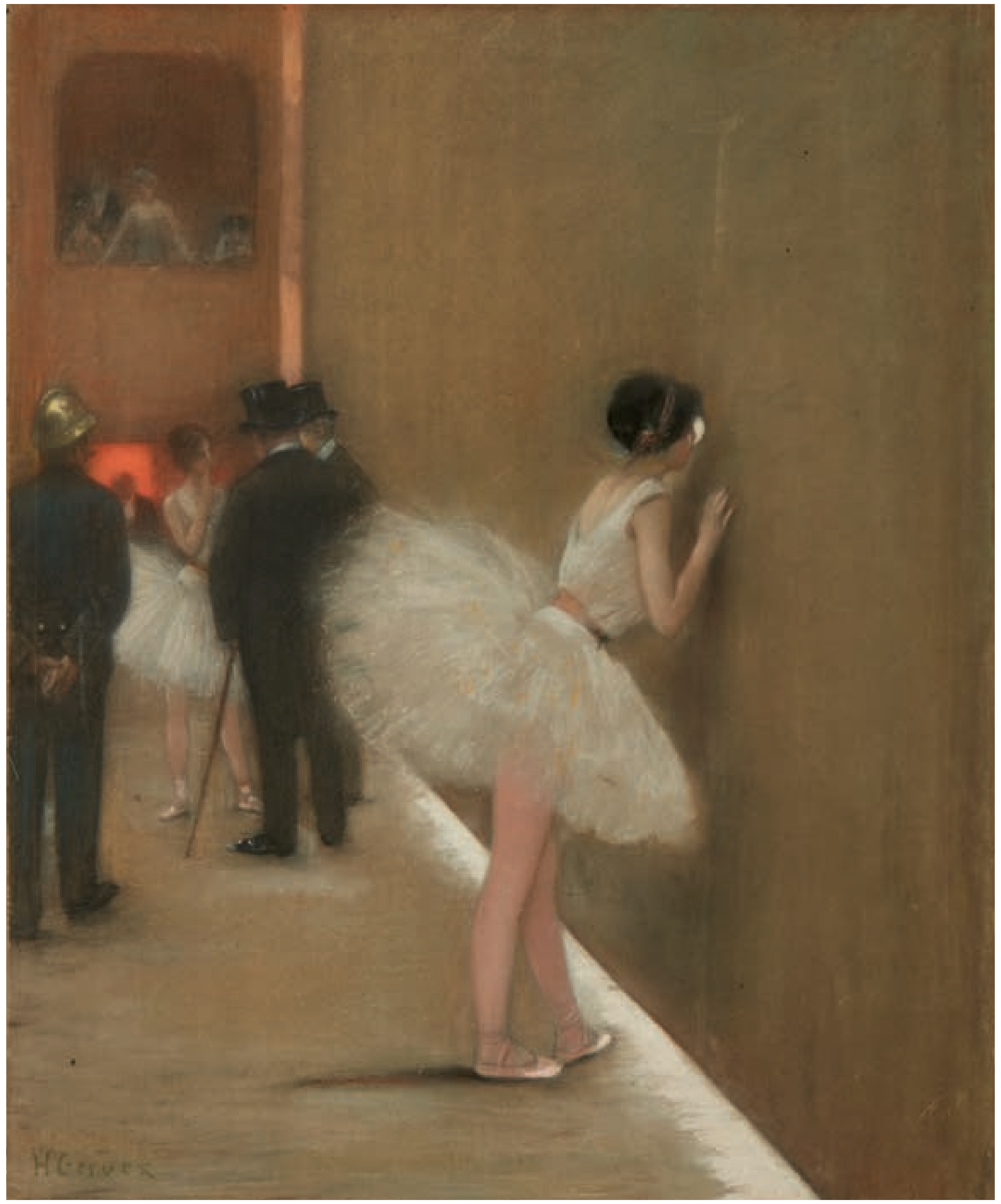
after a Chinese Export pattern, printed and color-filled with a central large eagle holding a ribbon in its mouth bearing the motto 'E/ PLURIBUS/ UNUM', comprising: two large two-handled oval tureens, covers, and stands; four circular bottle coolers; and seventy plates, diameter 10 in., 25.5 cm, *printed factory marks.*
80 pieces.

Few examples of Chinese Export 'orange Fitzhugh' American-market dinner wares appear to survive, and of these some are a variant type with gilt monograms in place of the red stripes on the shield. A tureen and stand in this pattern, though painted with an eagle holding a shield bearing *en grisaille* flowers, was in the Collection of Roy and Ruth Nutt sold at Sotheby's New York, 23 January, 2015, lot 173; an oval platter from the private Collection of Elinor Gordon was sold, Sotheby's New York, 23 January, 2010, lot 112; and a large oval warming platter, the property of the Albright-Knox Gallery, Buffalo, was sold, Sotheby's New York, 4 April, 2007, lot 243.

$ 6,000-8,000



250



251

250

PIERRE CARRIER-BELLEUSE

Paris 1851-1932

Pierrot and Ballerina

signed and dated upper right: *Pierre Carrier-Belleuse .1900*
pastel on canvas, an oval
45⅝ by 35 in.; 116 by 89 cm

$ 20,000-30,000

251

HENRI GERVEX

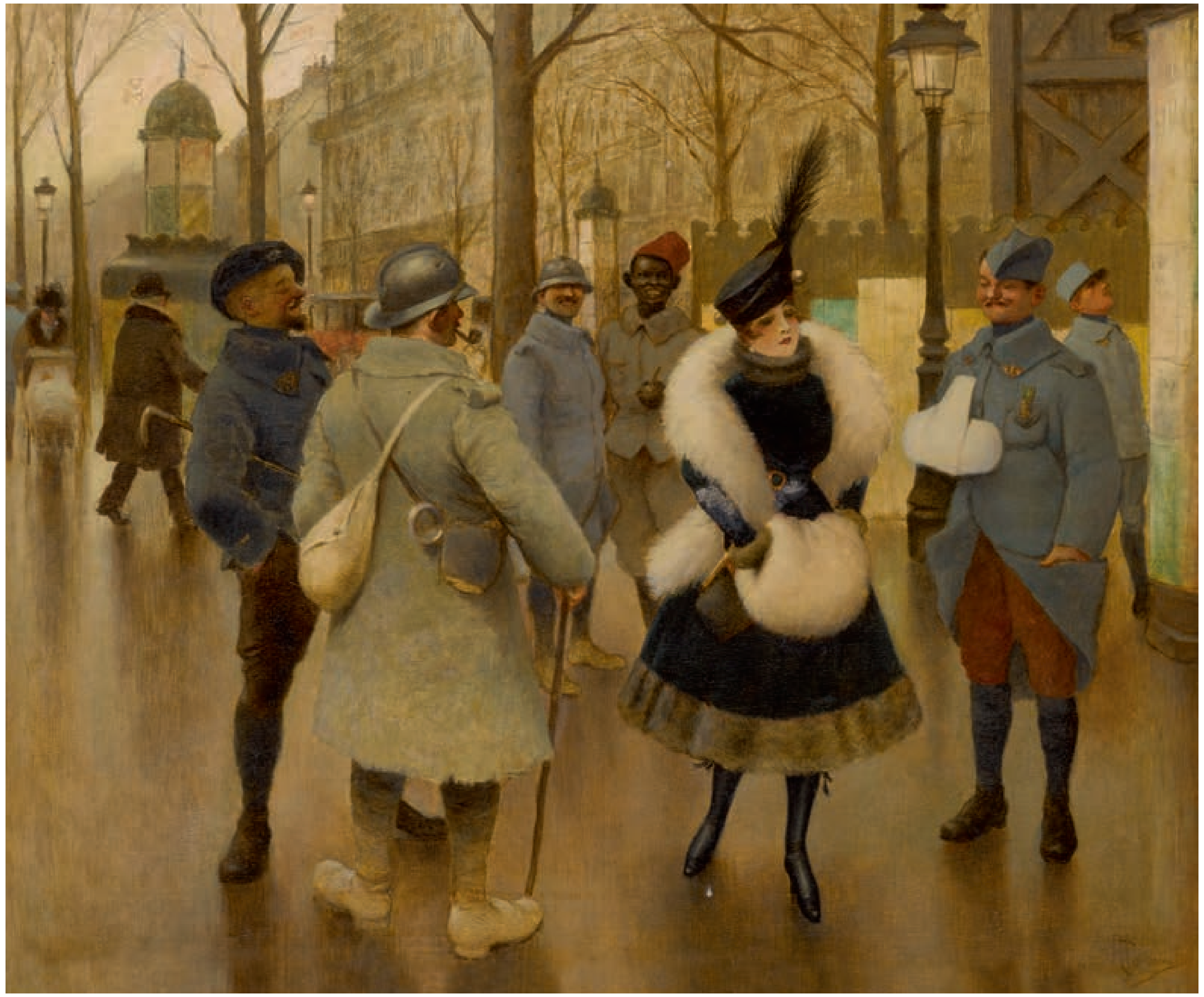
Paris 1852 - 1929

Behind the Curtain at the Ballet

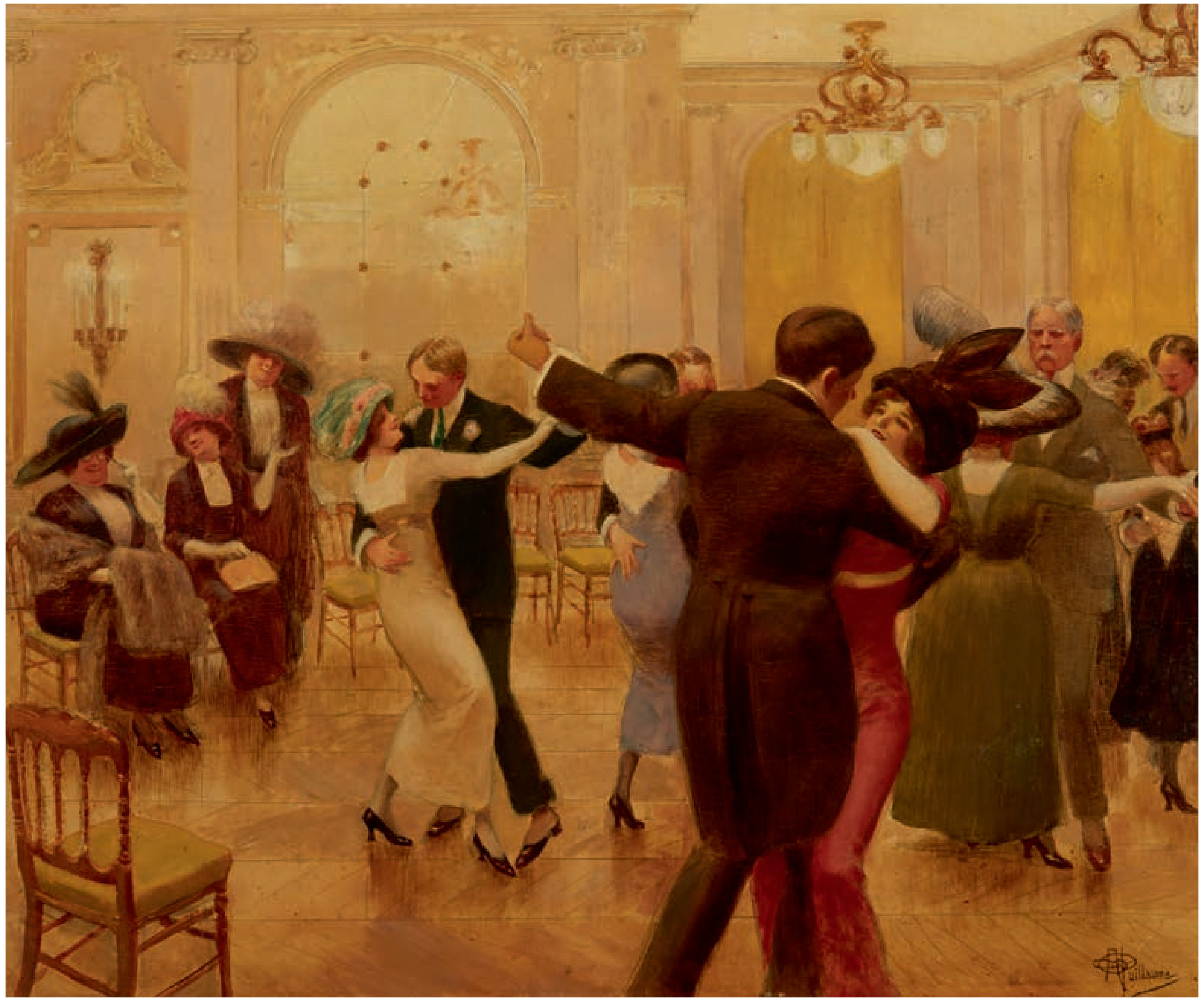
signed lower left: *H. Gervex*.
pastel on card
28⅜ by 23⅜ in.; 72 by 59.3 cm

We would like to thank Jean-Christophe Pralong-Gourvennec for providing additional catalogue information for this lot which will be included in his forthcoming catalogue raisonné.

$ 40,000-60,000



252



253

252

ALBERT PAUL GUILLAUME

Paris 1873 - 1942 Faux, Dordogne

Entertaining the Troops

signed lower right: *AGuillaume*.
oil on panel
21 by 25⅝ in.; 53.3 by 65 cm

$ 10,000-15,000

253

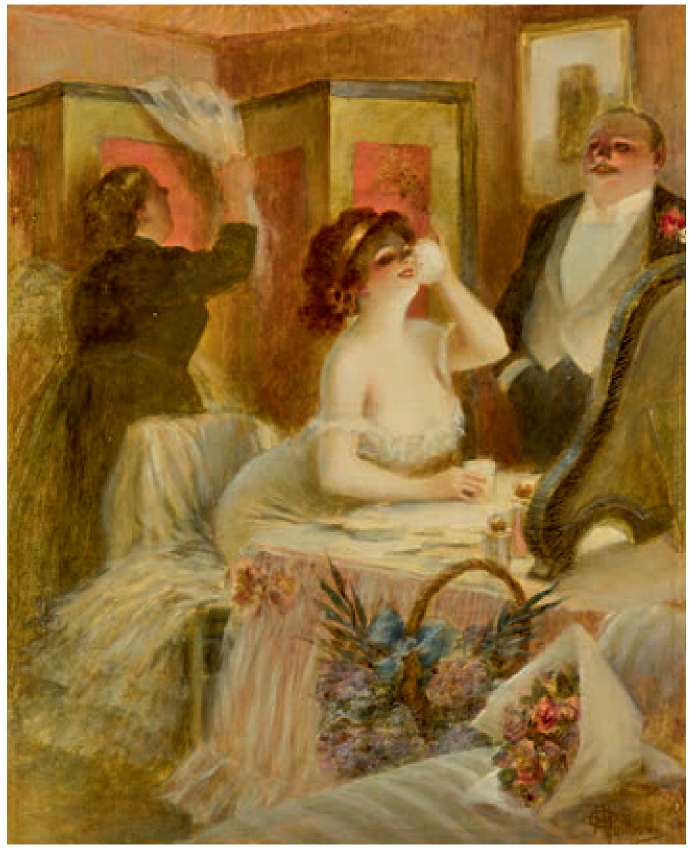
ALBERT PAUL GUILLAUME

Paris 1873 - 1942 Faux, Dordogne

The Dance

signed lower right: *A. Guillaume*.
oil on panel
21¼ by 25½ in.; 53.9 by 64.7 cm

$ 15,000-20,000



254

254

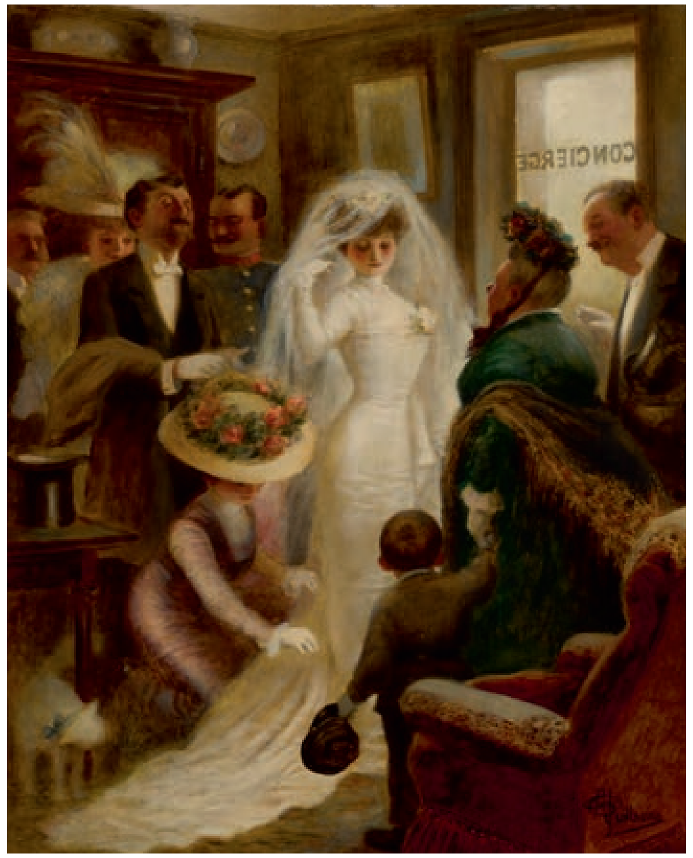
ALBERT PAUL GUILLAUME

Paris 1873 - 1942 Faux, Dordogne

The Dressing Room

signed lower right: *A. Guillaume*
oil on panel
16⅛ by 12¾ in.; 41 by 32.5 cm

$ 6,000-8,000



255

255

ALBERT PAUL GUILLAUME

Paris 1873 - 1942 Faux, Dordogne

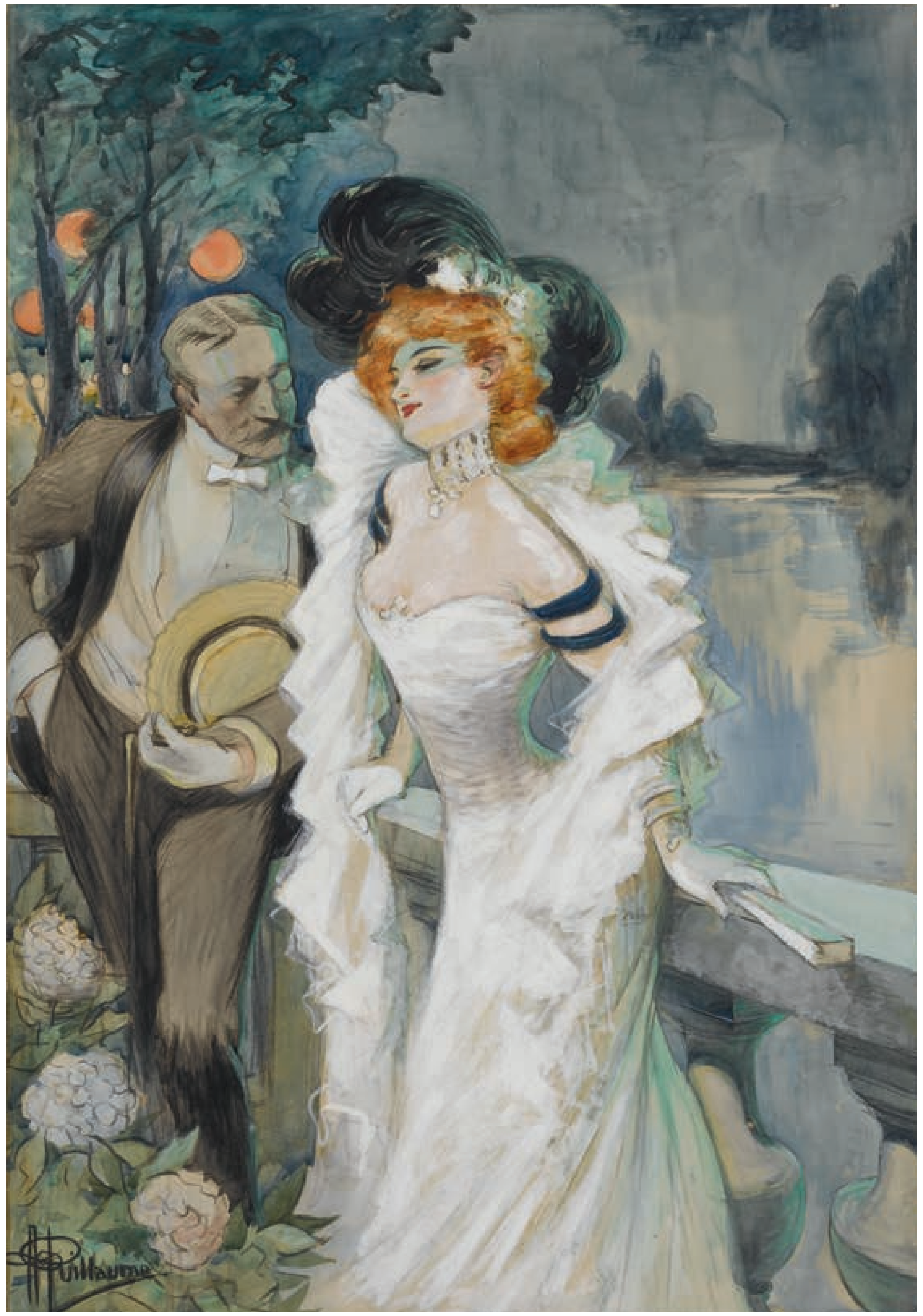
Le jour du mariage

signed lower right: *A. Guillaume*
oil on panel
16¼ by 12⅞ in.; 41.2 by 32.8 cm;

PROVENANCE

Anonymous sale, New York, Sotheby's, 23 October 1990, lot 308
There acquired

$ 7,000-10,000



256

256

ALBERT PAUL GUILLAUME

Paris 1873 - 1942 Faux, Dordogne

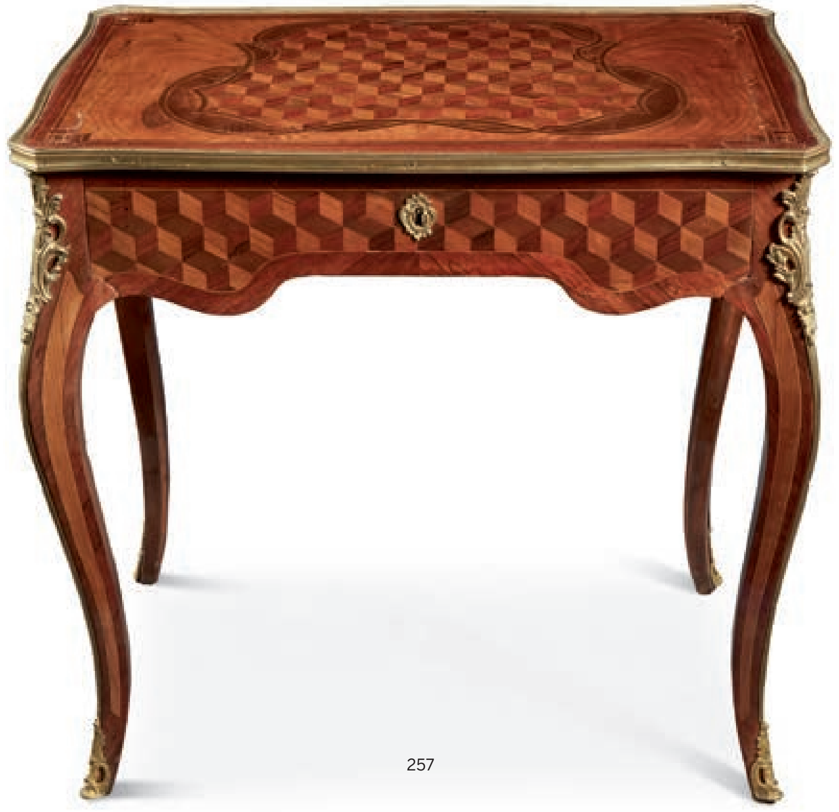
An Attractive Offer

signed lower left: *A. Guillaume*
charcoal, gouache and watercolor on paper
33⅞ by 23½ in.; 86 by 59.5 cm

PROVENANCE

Anonymous sale, New York, Sotheby's, 18 March 1998, lot 333
There acquired

$ 15,000-20,000


257

□ 257 SOLD WITHOUT RESERVE

A LOUIS XV TULIPWOOD, SYCAMORE AND FRUITWOOD PARQUETRY TABLE DE MILIEU, CIRCA 1760

with a frieze drawer, the mounts 19th century
height 28 in.; width 28 in.; depth 17½ in.; 71 cm; 71 cm; 44.5 cm

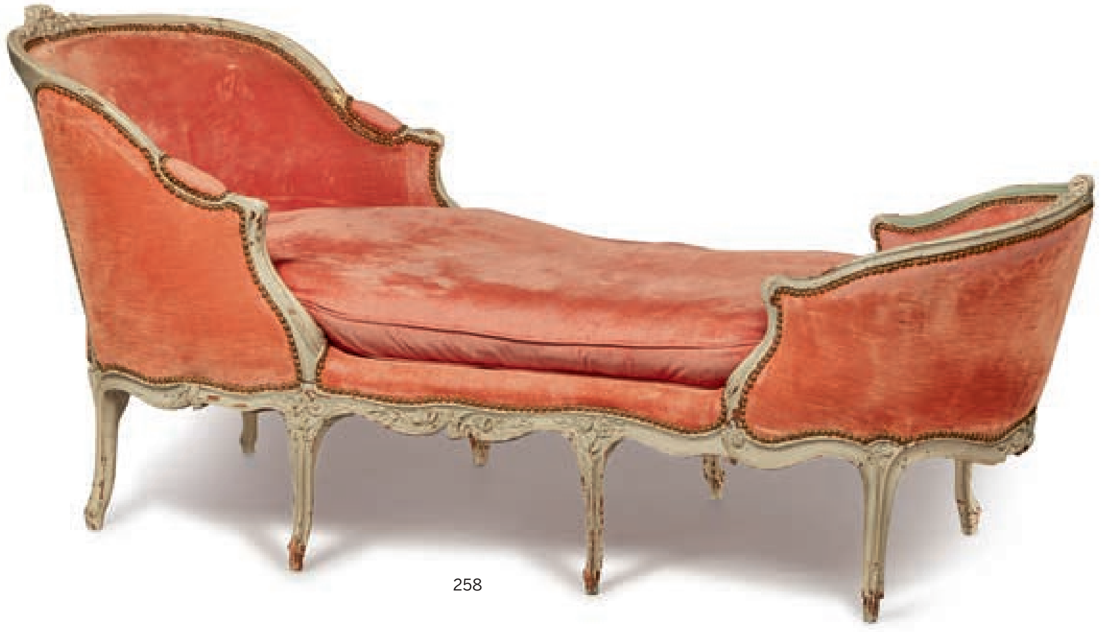
◉ **$ 2,500-3,500**

□ 258 SOLD WITHOUT RESERVE

A LOUIS XV GRAY-PAINTED CHAISE LONGUE, MID-18TH CENTURY

with rounded ends of unequal height, both with molded borders and carved with cabbage roses and trailing flowers and foliage at the crestings, the backrest with small padded armrests and voluted supports, the violin-shaped seat with molded and shaped rails carved with flowers and foliage and raised on eight cabriole legs; painted white, and covered in rose velvet, with loose cushion and bolster
length 6 f.t 9 in.; 206 cm

$ 2,000-3,000


258

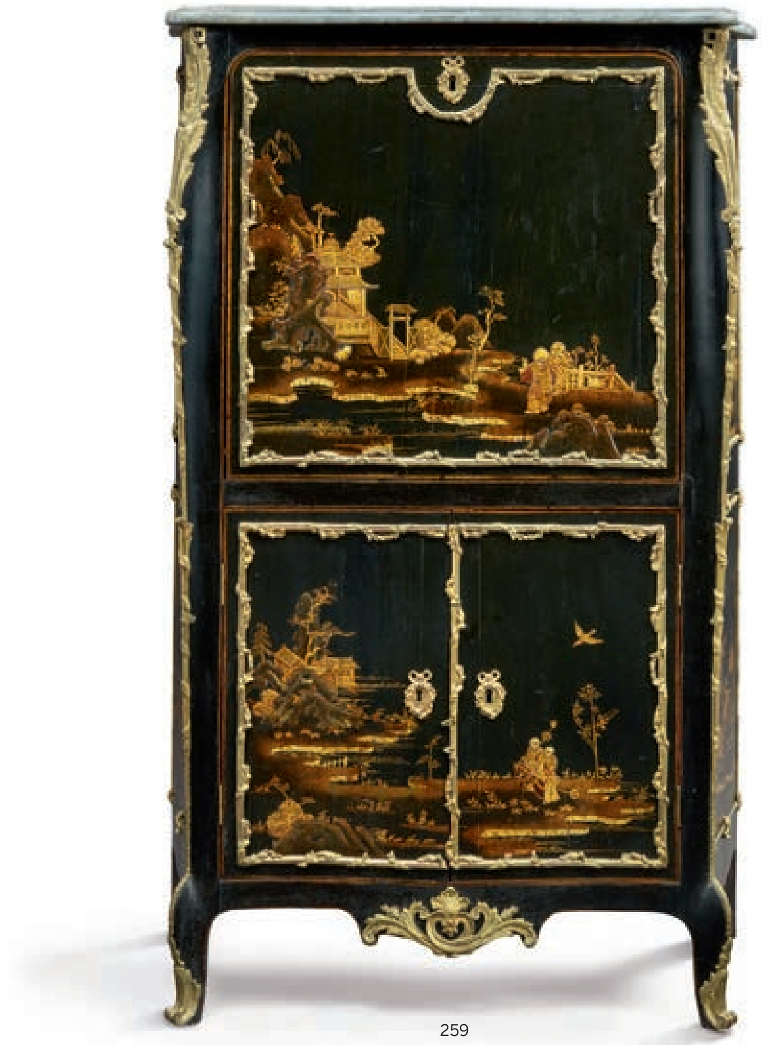
259

A LATE LOUIS XV CHINESE AND EUROPEAN BLACK AND GOLD LACQUER SECRÉTAIRE À ABATTANT, CIRCA 1760

with a bleu turquin marble top, stamped three times *M.N. DUBUISSON* and once *JME* on the top, and *DUBOIS JME* on the proper left back upright; interior re-fitted with *bois satiné* drawers and pigeonholes above and a red-painted cupboard with safe box below
Jacques Dubois (1693-1763), *maître* in 1742
Nicolas René Dubuisson (b.1728), *Ébéniste du Roi au service du Garde-Meuble* in 1778
height 50 in.; width 31½ in.; depth 14 in.; 127 cm; 80 cm; 35.5 cm

A lacquer secrétaire of identical size and gilt bronze mounts and also stamped Dubois was sold Christie's New York, 15 October 1988, lot 145; it may well have originally formed a pair with the Zilkha secrétaire. Nicolas Dubuisson joined the service of the Crown *Garde-Meuble* in Versailles in 1778, where his primary role was to work on maintenance and repairs of furniture in the Royal Household, and he is likely to have produced few if any works of furniture himself, his stamp here likely applied as a restorer rather than manufacturer.

$ 10,000-15,000

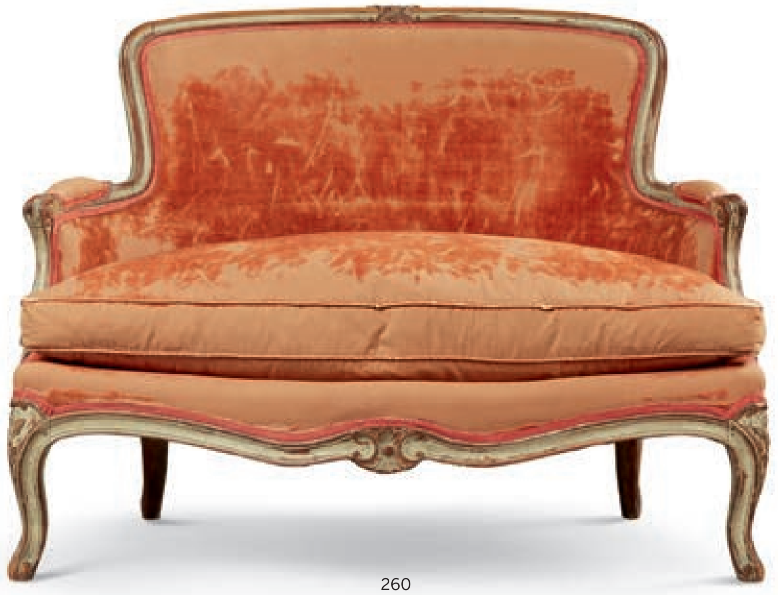

259

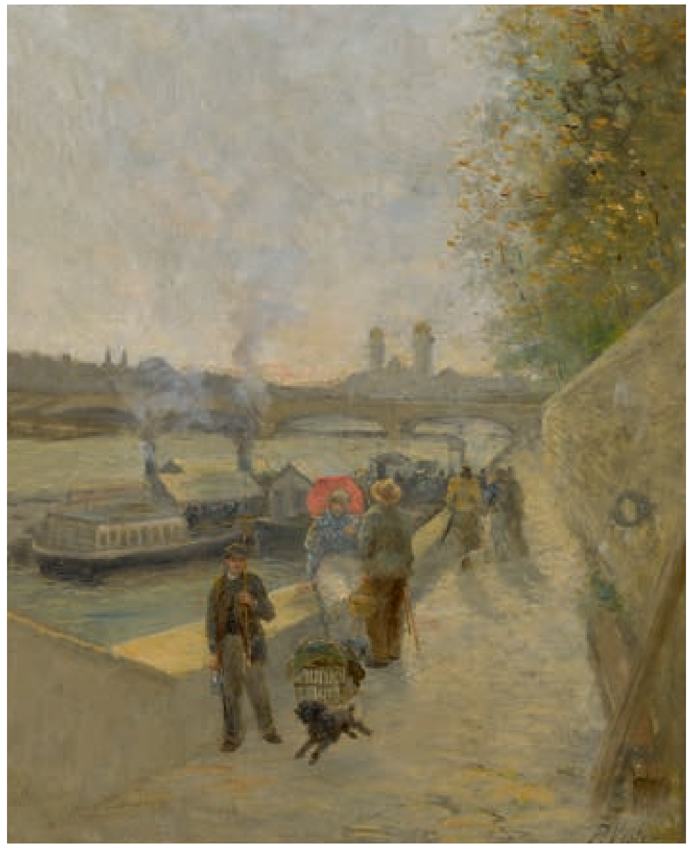
□ 260 SOLD WITHOUT RESERVE

A LOUIS XV PAINTED MARQUISE, MID-18TH CENTURY

the slightly curved back with a molded border carved at the cresting with a mantled cabochon and the low upholstered and padded arms with voluted supports, the seat with shaped and molded rails carved at the front to match the cresting, the short cabriole legs carved at the knees with sprays of foliage; traces of green paint; covered in rose velvet, with loose cushion
height 30½ in.; width 40 in.; depth 25 in.; 77 cm; 102 cm; 64 cm

$ 1,200-1,800


260



261

□ 261 SOLD WITHOUT RESERVE

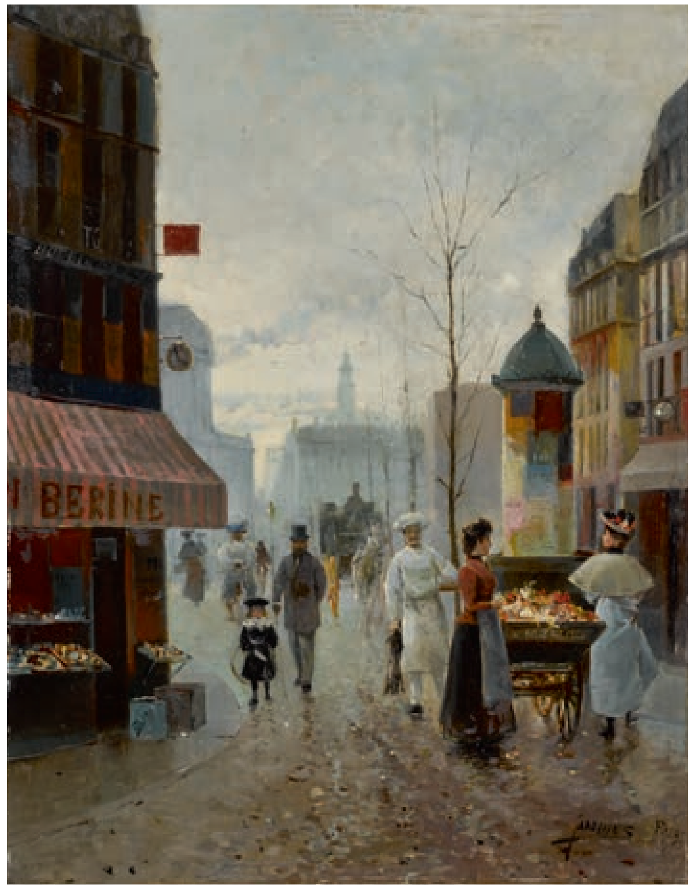
PAUL VOGLER

Paris 1853 - 1904 Verneuil-sur-Seine

Along the Seine, the Trocadéro in the Distance

signed lower right: *P. Vogler*.
oil on canvas
16⅛ by 12⅝ in.; 40.9 by 32.1 cm

$ 2,000-3,000



262

□ 262 SOLD WITHOUT RESERVE

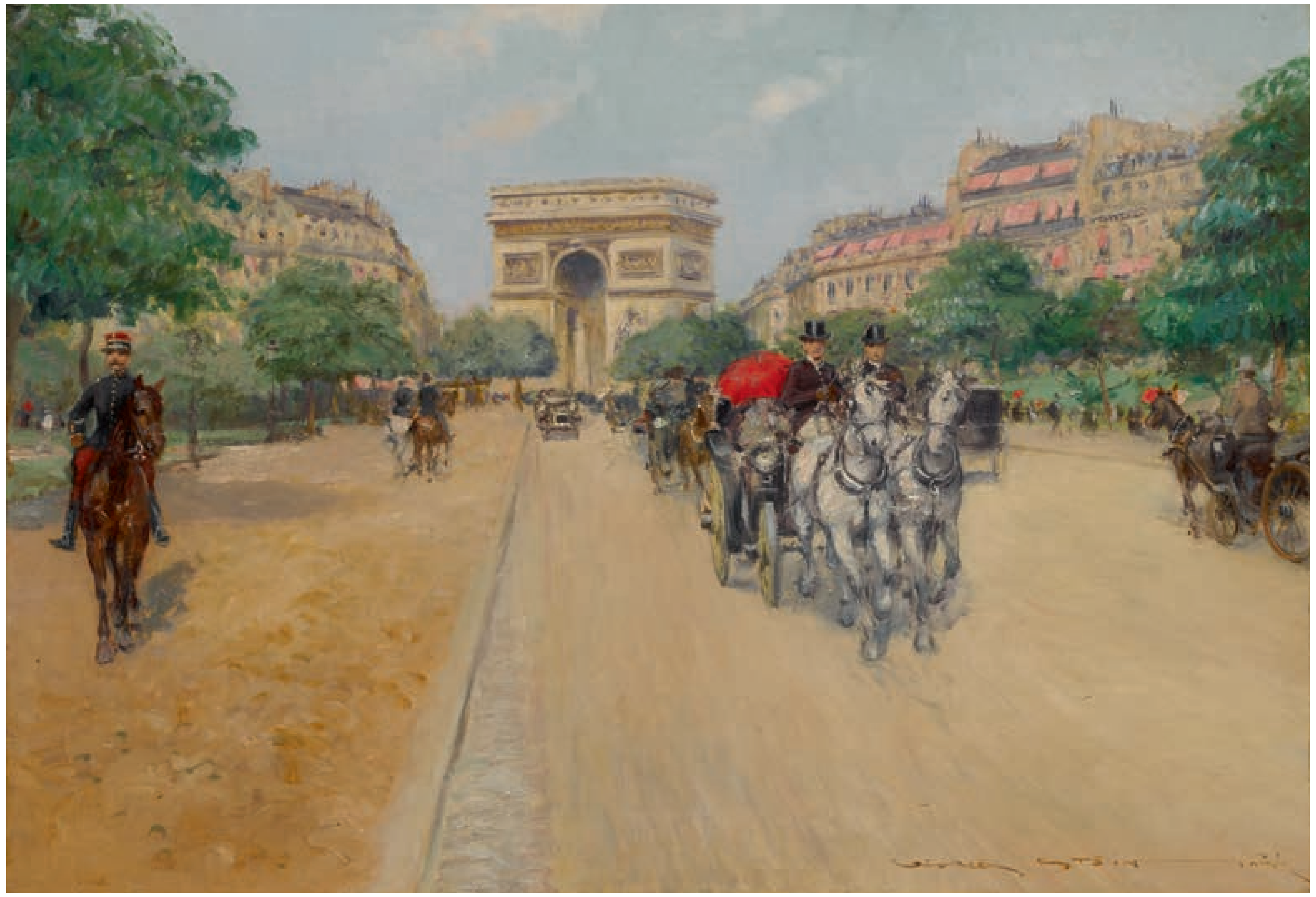
JOSÉ MARÍA JARDINES

Cádiz 1862 - 1932

A Paris Street Scene

signed and inscribed lower right: *Jardines Paris*
oil on panel
13¾ by 10¾ in.; 35 by 27.3 cm

$ 2,000-3,000



263

263

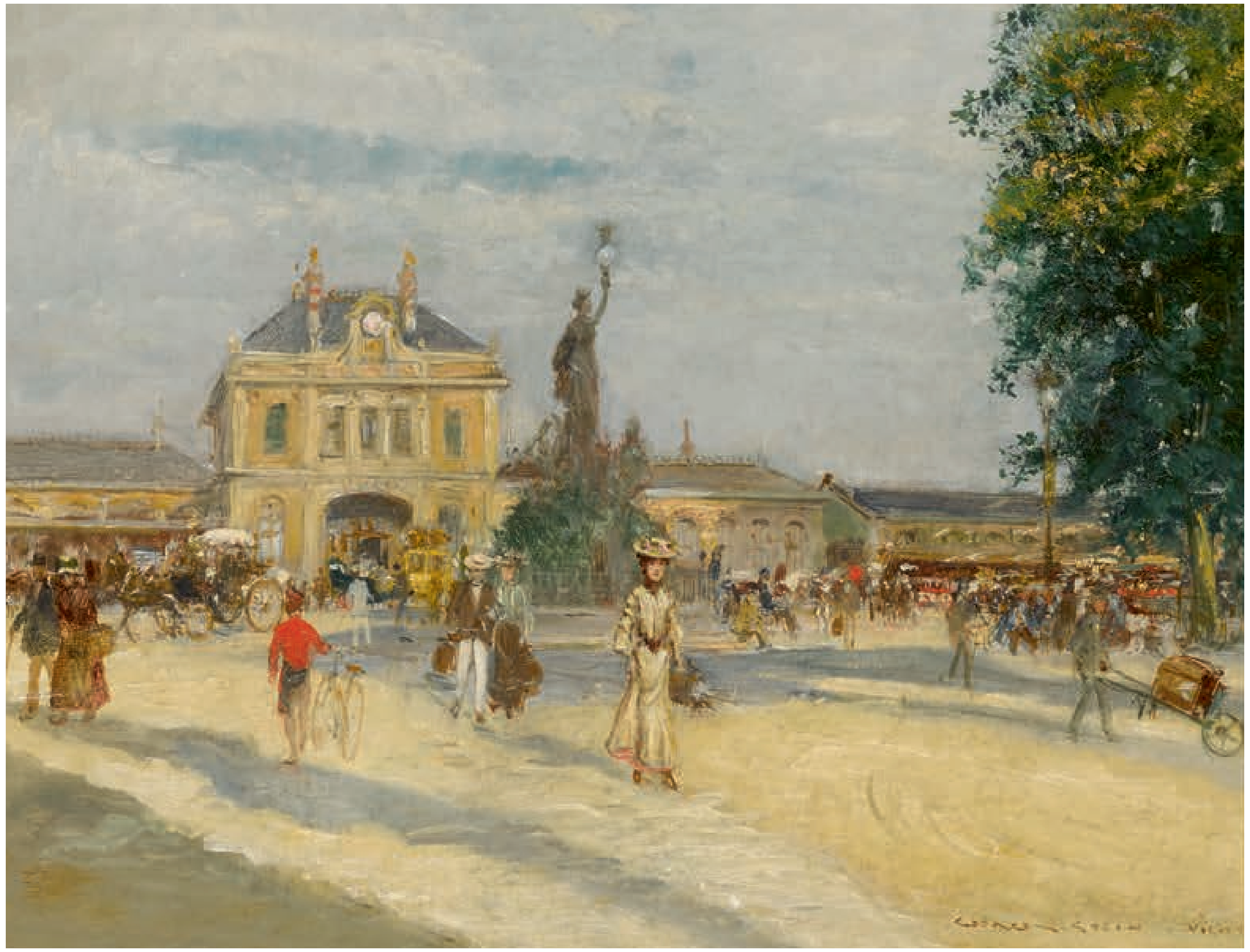
GEORGES STEIN

Paris 1870 - 1917

Along the Champs-Élysées

signed and inscribed lower right: *Georges Stein / Paris*
oil on canvas
15⅛ by 21⅝ in.; 38.5 by 55 cm

$ 10,000-15,000



264

264

GEORGES STEIN

Paris 1870 - 1917

The Station at Vichy

signed and inscribed lower right: *George Stein / Vichy.*
oil on canvas
10¾ by 13¾ in.; 27.3 by 34.9 cm

$ 10,000-15,000

265

GEORGES STEIN

Paris 1870 - 1917

Théâtre du Châtelet and Tour St. Jacques, Paris

signed and inscribed lower left: *Georges Stein / Paris*
pastel on paper
12¼ by 16⅛ in.; 31 by 41 cm

$ 6,000-8,000

□ 266 SOLD WITHOUT RESERVE

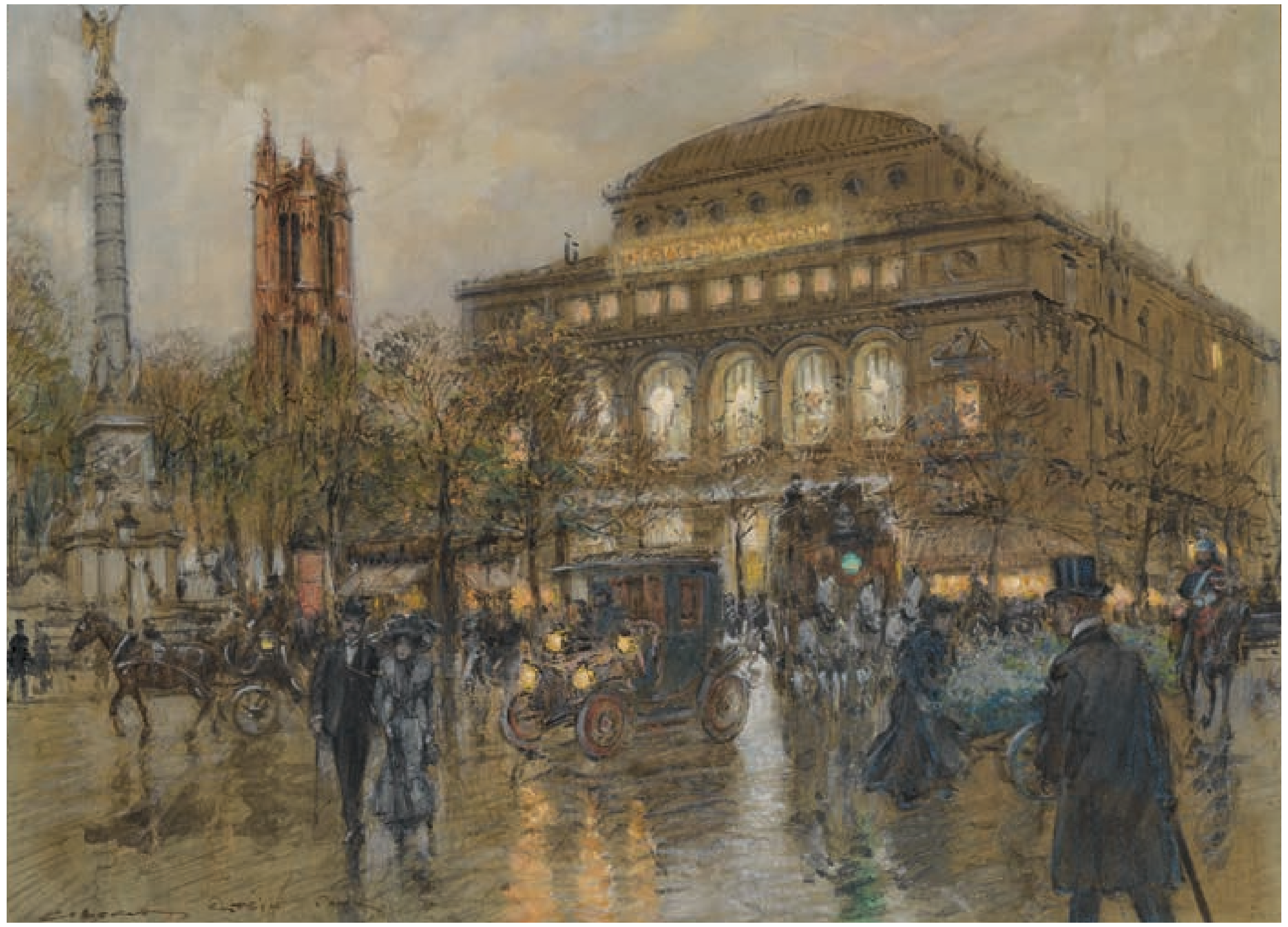
JULIAN GUSTAVE GAGLIARDINI

Mulhouse 1846 - 1927 Paris

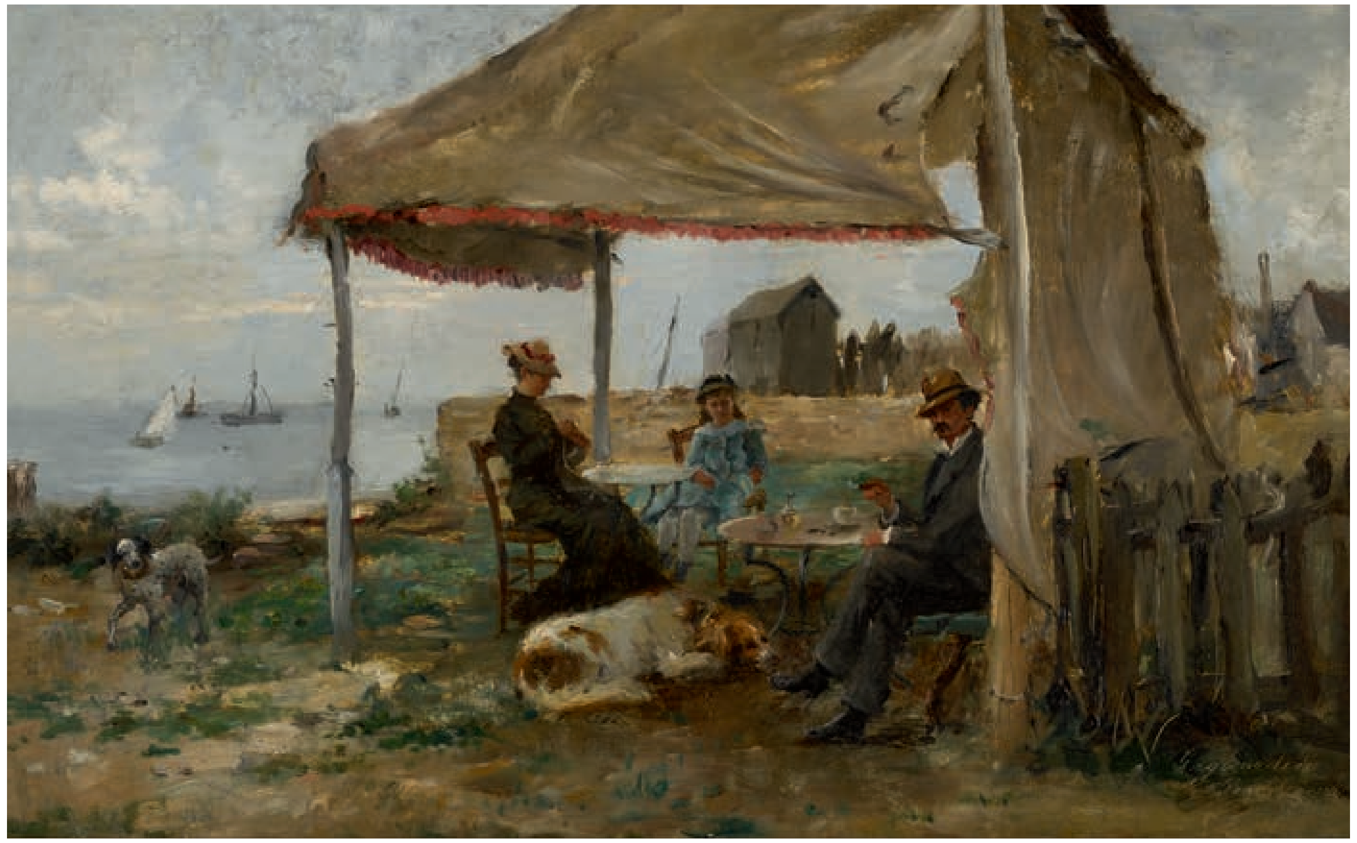
A Picnic by the Shore

twice signed lower right: *Gagliardini*
13⅜ by 21⅝ in.; 33.9 by 55 cm

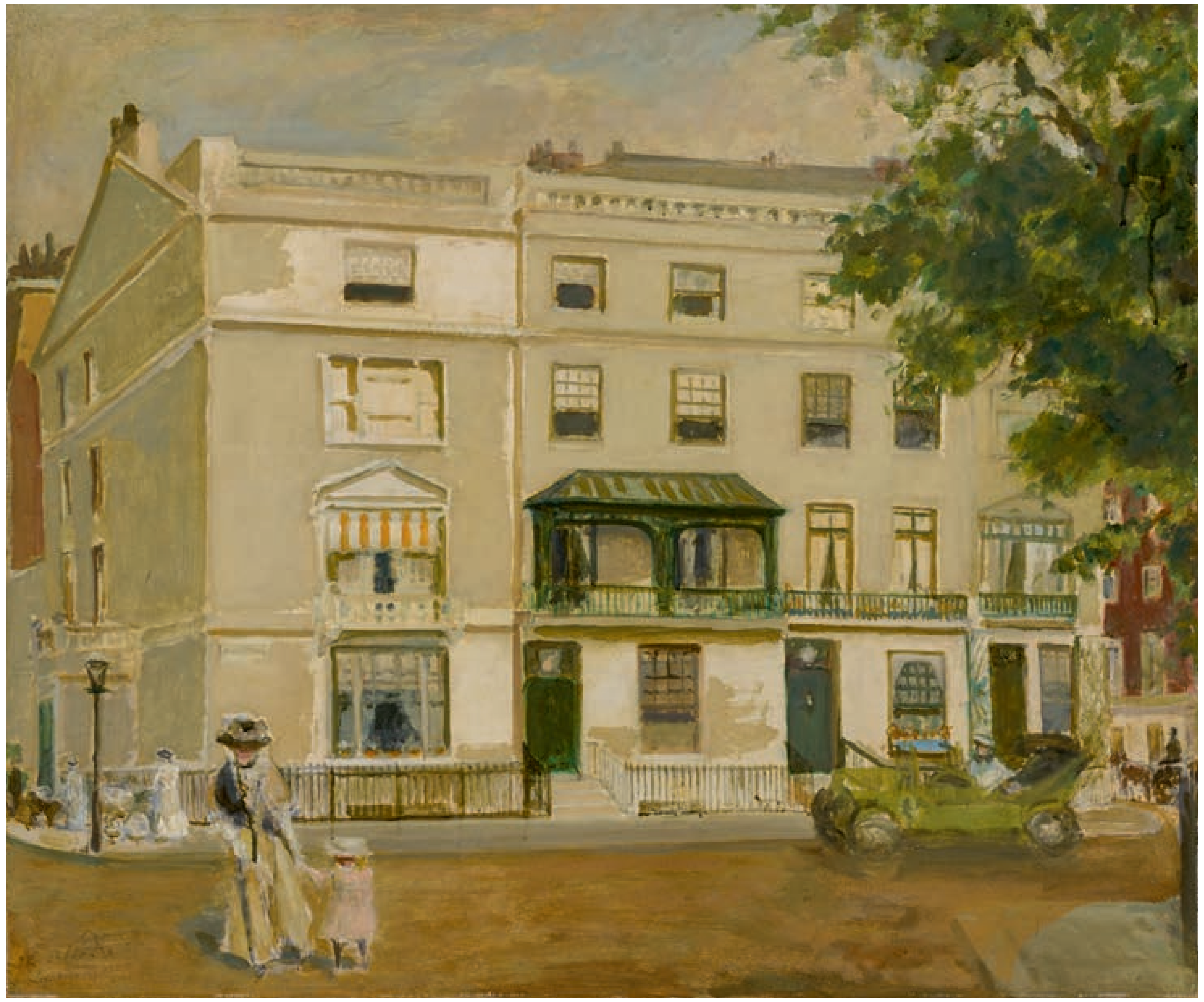
$ 3,000-5,000



265



266



267

267

JACQUES-EMILE BLANCHE

Paris 1861-Offranville 1942

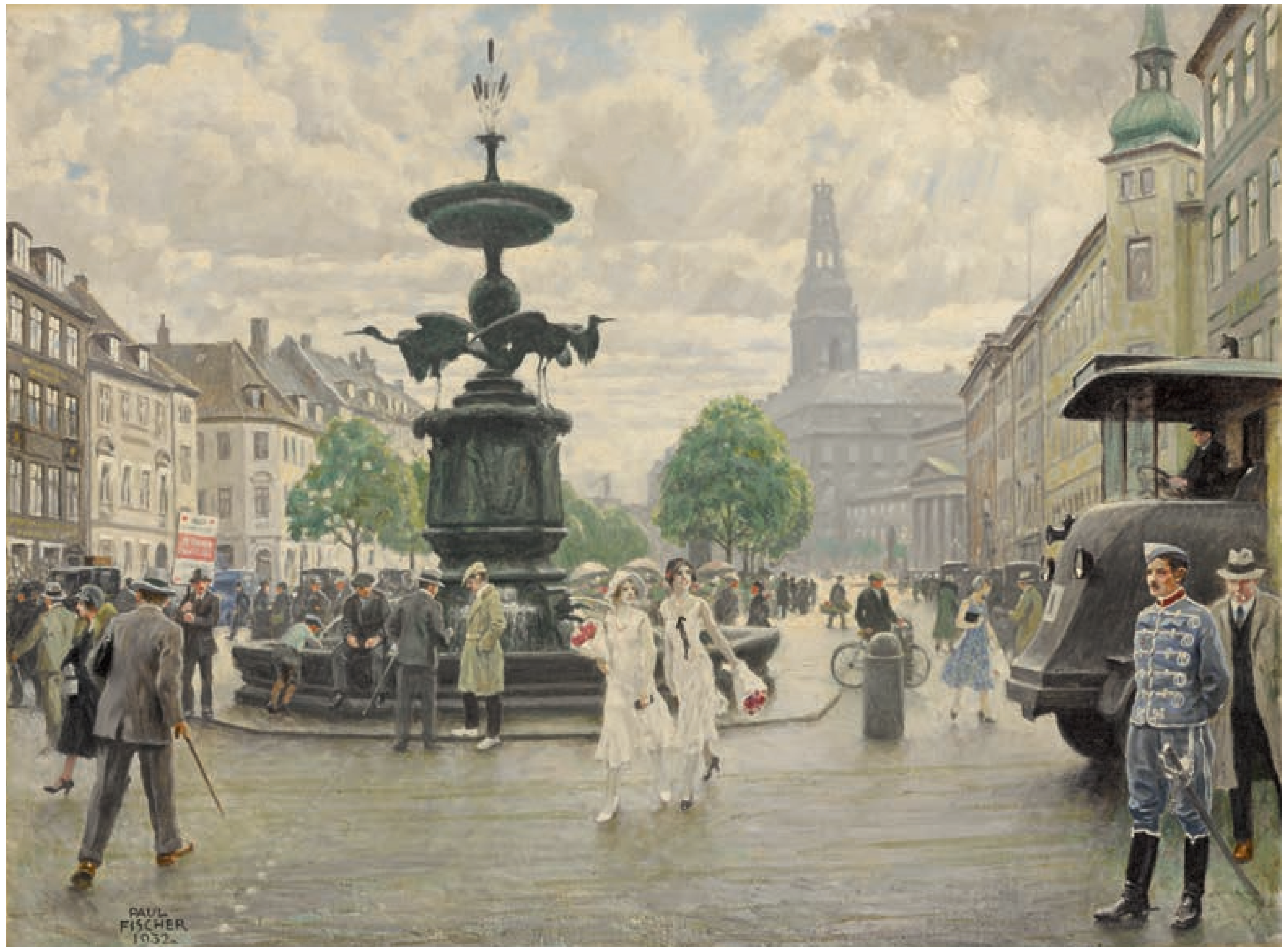
Cadogan Place, Belgravia, London

signed, inscribed and dated lower left: *J.E. Blanche / Londres 1905*.
oil on board
26½ by 31½ in.; 67.3 by 80 cm

We thank Jane Roberts for providing the catalogue entry for this work which will be included as no. 1497 in her forthcoming Jacques-Émile Blanche catalogue raisonné (no. 1497).

Jacques-Émile Blanche began his lifelong love affair with England when, as a small boy in 1870, he was sent from Paris to London to avoid the bombs of the Franco-Prussian War. During his year in London, Blanche learned the language and became a committed Anglophile. In 1905 Blanche returned to London, living in Knightsbridge through the autumn and winter, realizing that with his numerous aristocratic and artistic contacts, such as John Singer Sargent and Walter Sickert, he could work comfortably as an artist, painting commissions and exhibiting regularly at the New English Art Club (NEAC) and other fashionable venues. Before Christmas, while residing with his wife at the Hyde Park Hotel overlooking the park, Blanche found a charming studio in William Street, which he moved into at the beginning of January 1906. Thereafter he divided his life between France and England until the First World War. *Cadogan Place, Belgravia, London* is a charming view of what was to become "his" neighborhood and one of many he painted to satisfy his many clients at the NEAC. Blanche painted well-known sites of the capital but also Belgrave Square, Sloane Street, Hyde Park and Knightsbridge which were not yet considered as central London at the time

$ 7,000-10,000



268

268

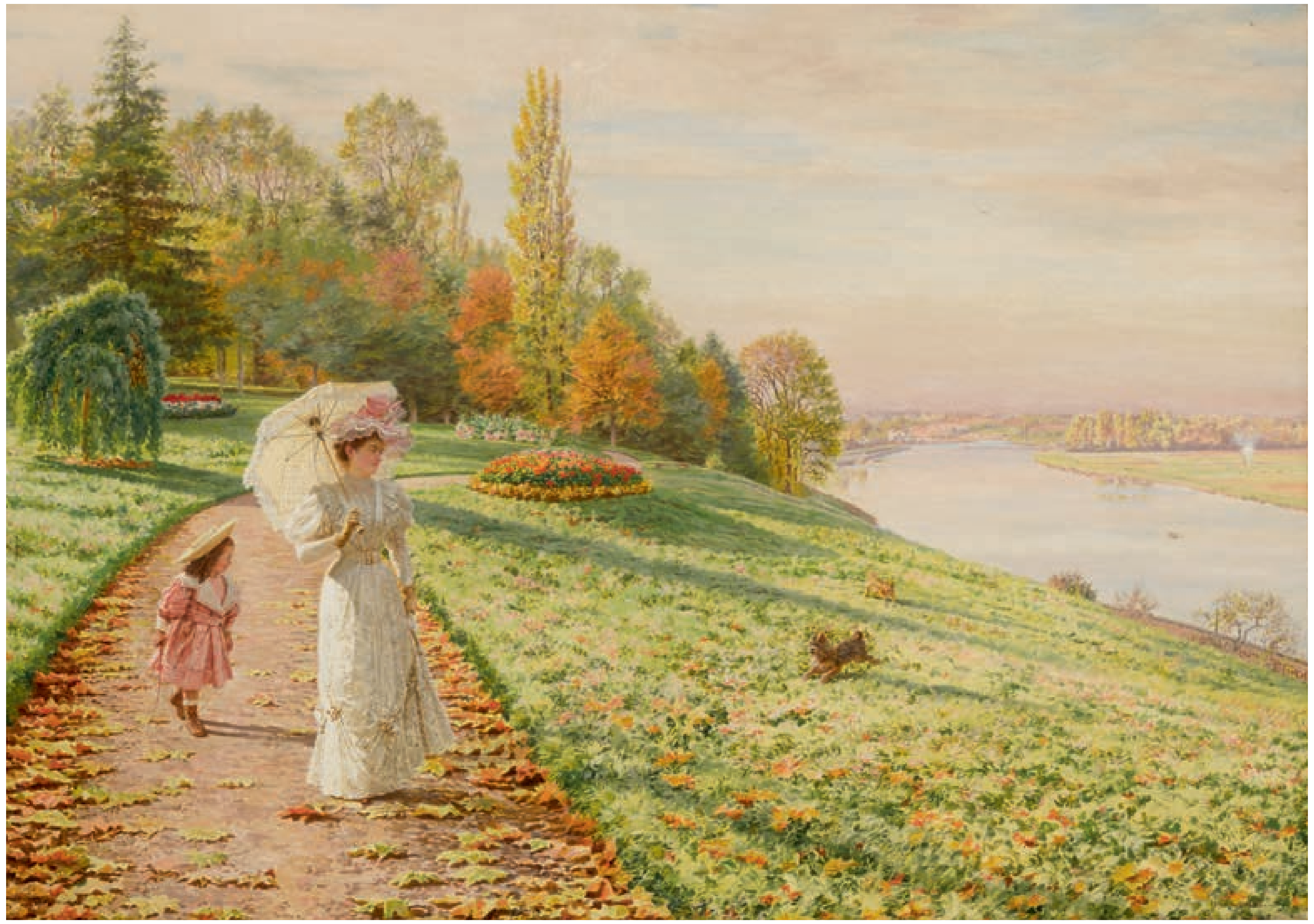
PAUL GUSTAV FISCHER

Copenhagen 1860 - 1934 Gentofte

The Bustling Amager Square, Cophenhagen

signed and dated lower left: *PAUL FISCHER / 1932*.
oil on canvas
29⅞ by 39½ in.; 75.8 by 100.3 cm

$ 20,000-30,000



269

269

MARIE-FRANÇOIS FIRMIN-GIRARD

Poncin 1838 - 1921 Montluçon

Promenade d'automne

signed lower right: *FIRMIN-GIRARD*.
oil on canvas
29 by 40¾ in.; 73.7 by 103.5 cm

LITERATURE

P. Girard, *Firmin-Girard, par son petit-fils*, Orléans 1988, p. 25, cat. no. 87, reproduced p. 43

We would like to thank Patrick Faucheur, great-grandson of Marie François Firmin-Girard, for kindly confirming the authenticity of this lot which will be included in his forthcoming Firmin-Girard catalogue raisonné.
www.firmingirard.com

$ 30,000-40,000

270

MARIE-FRANÇOIS FIRMIN-GIRARD

Poncin 1838 - 1921 Montluçon

Élégante à l'ombrelle

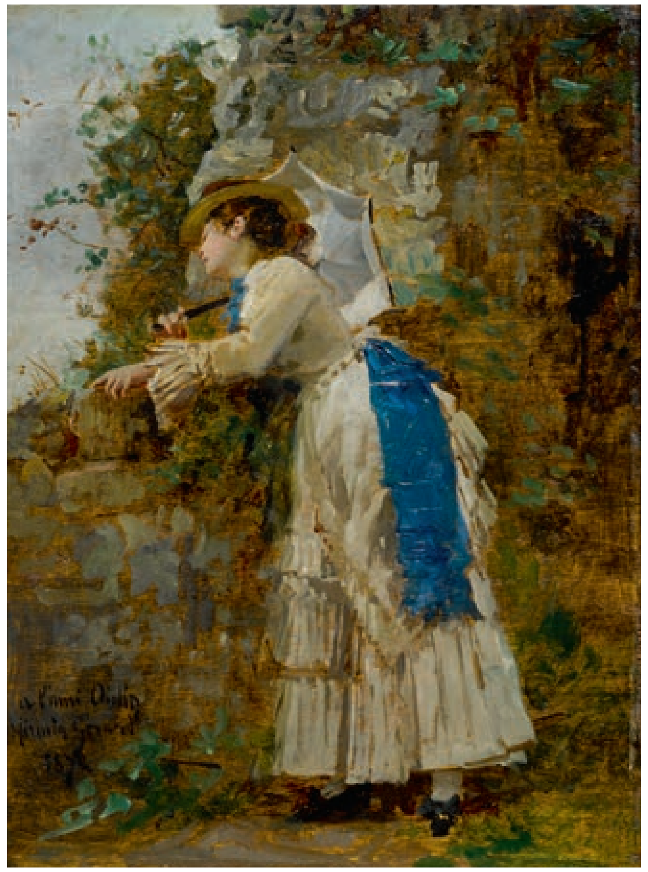
signed, dated and inscribed lower left: *a l'ami Outin / Firmin Girard / 1872*
oil on panel
9½ by 7⅛ in.; 24 by 18 cm

LITERATURE

P. Girard, *Firmin-Girard, par son petit-fils*, Orléans 1988, p. 23, cat. no. 26, reproduced p. 53

We would like to thank Patrick Faucheur, great-grandson of Marie François Firmin-Girard, for kindly confirming the authenticity of this lot which will be included in his forthcoming Firmin-Girard catalogue raisonné.
www.firmingirard.com

$ 6,000-8,000



270

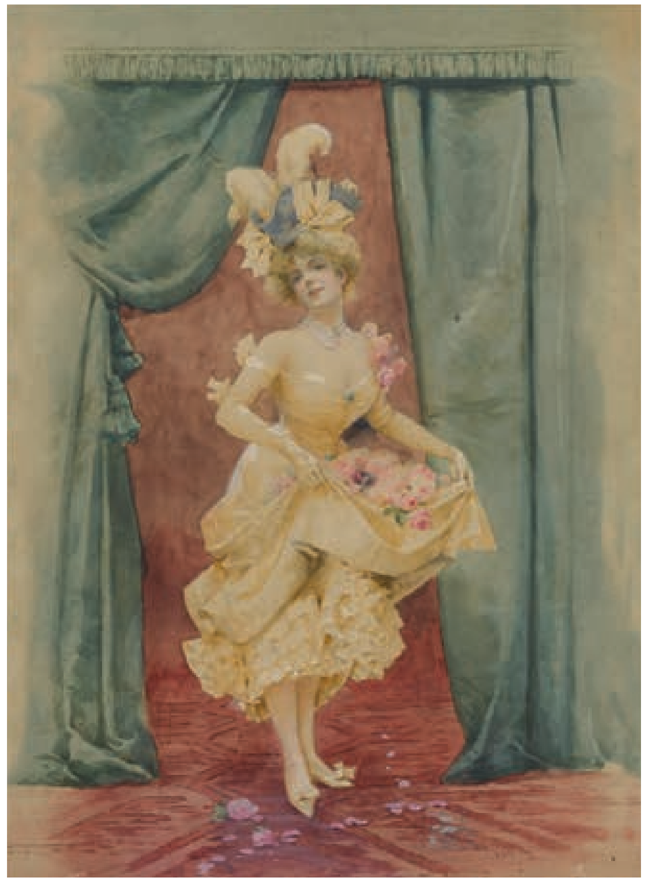
□ 271 SOLD WITHOUT RESERVE

FRENCH SCHOOL, 19TH/20TH CENTURY

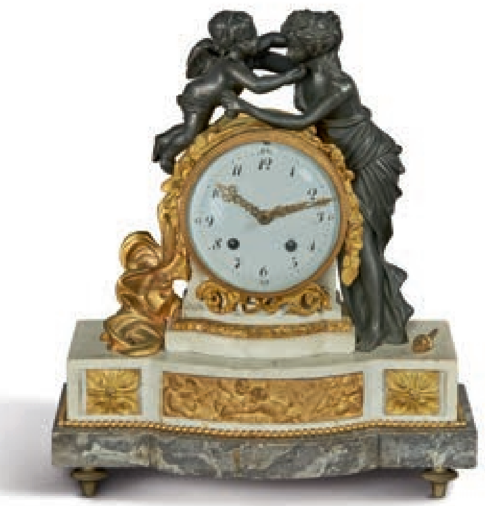
Woman with Roses

watercolor on paper laid down on card
22 by 15¾ in.; 55.8 by 40 cm

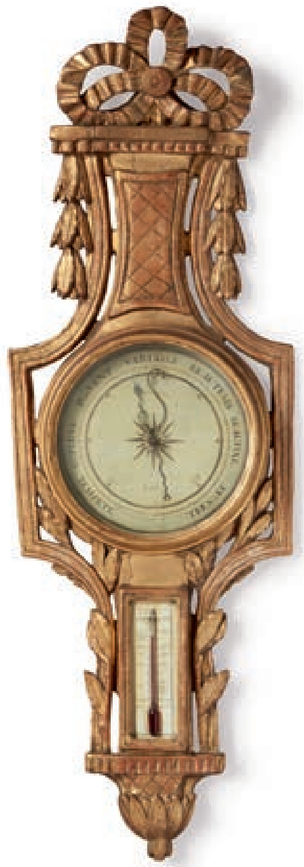
$ 1,000-1,500



271



272



273

□ 272 SOLD WITHOUT RESERVE

A LOUIS XVI STYLE GILT AND PATINATED BRONZE MARBLE MANTEL CLOCK, LATE 19TH CENTURY

height 13½ in.; width 11½ in.; 34 cm; 29 cm

$ 1,000-1,500

□ 273 SOLD WITHOUT RESERVE

A LOUIS XVI GILTWOOD THERMOMETER-BAROMETER BY CAFARTELLY, LATE 18TH CENTURY

the dial signed *Cafartelly L'Ainé Rue et Faubourg Saint Antoine à la Tour d'Argent*
height 40 in.; width 13 in.; 101.5 cm; 33 cm

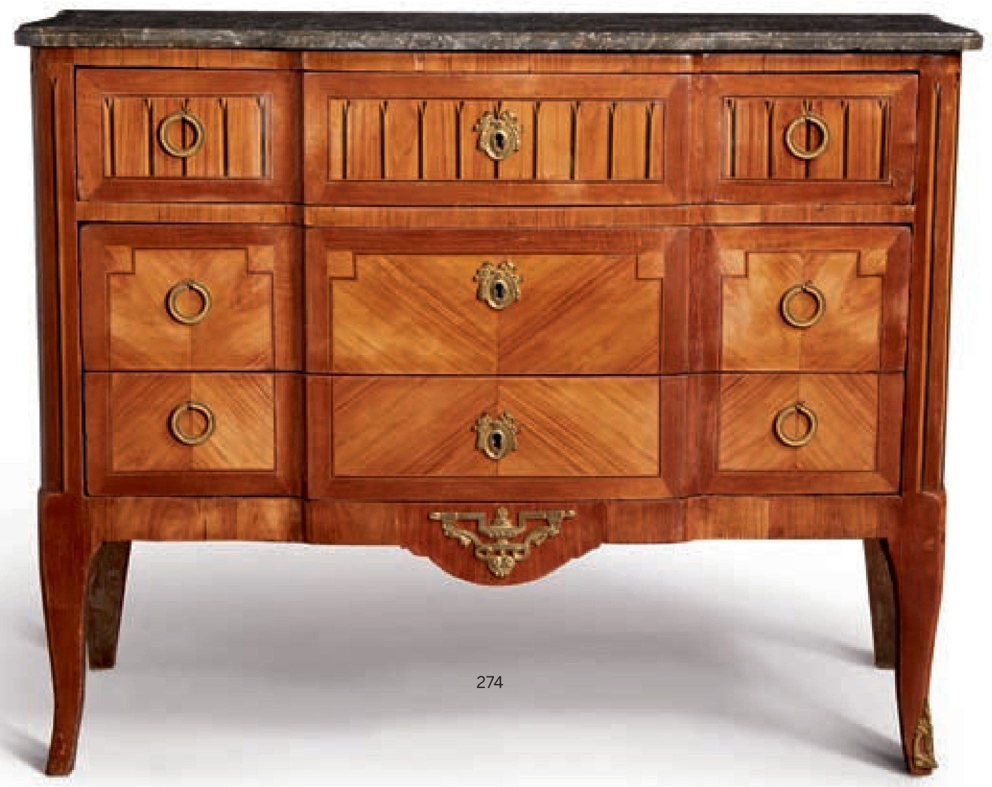
$ 300-500

□ 274 SOLD WITHOUT RESERVE

A LOUIS XV/XVI TRANSITIONAL GILT BRONZE MOUNTED TULIPWOOD AND PARQUETRY COMMODE

with a grey variegated marble top
height 34 in.; width 42 in.; depth 18 in.; 86.5 cm; 106.5 cm; 46 cm

◉ **$ 1,500-2,500**



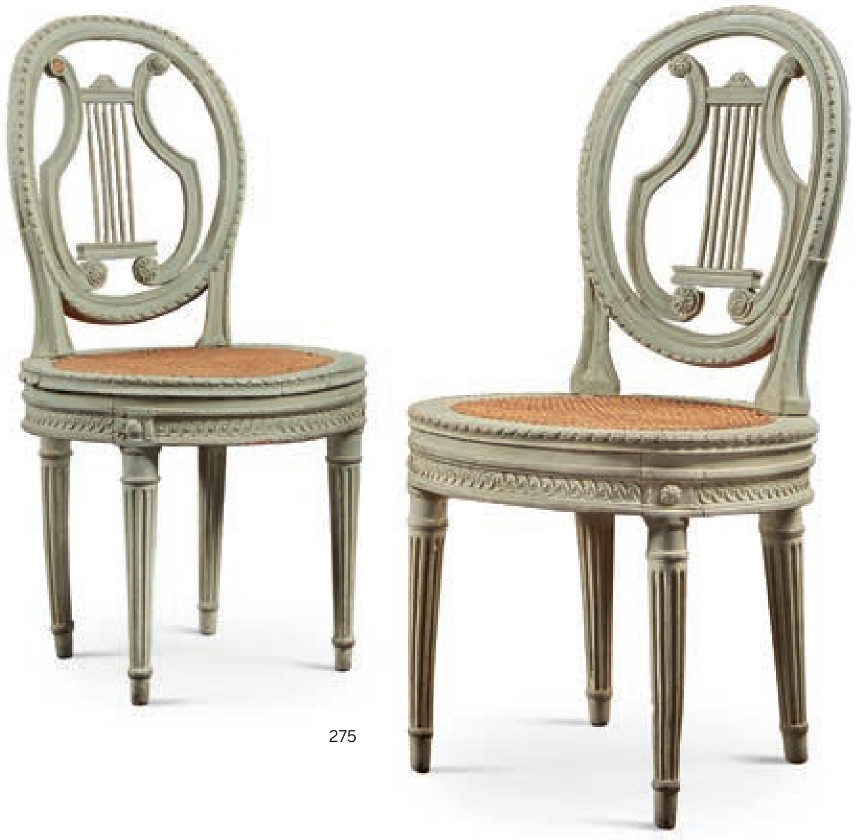
274

□ 275 SOLD WITHOUT RESERVE

A PAIR OF LOUIS XVI GREY-PAINTED LYRE-BACK CHAISES EN CABRIOLET, CIRCA 1780

with caned seats and striped silk cushions, one bearing the trace of a stamp
height 34 in.; width 17½ in.; depth 17 in.; 86 cm; 44.5 cm; 43 cm

$ 1,500-2,500



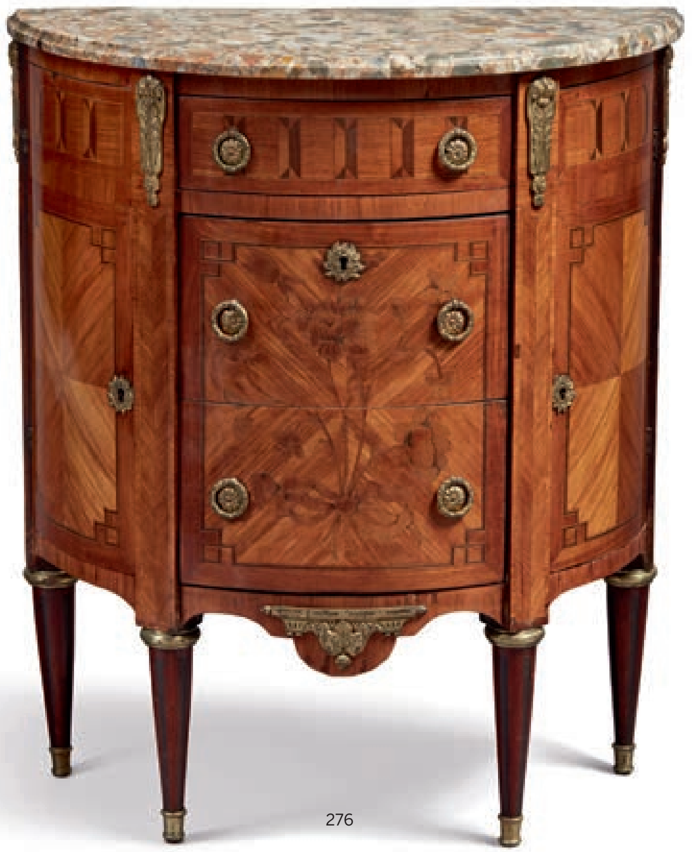
275

□ 276 SOLD WITHOUT RESERVE

A LOUIS XVI GILT BRONZE-MOUNTED TULIPWOOD AND FRUITWOOD MARQUETRY DEMILUNE SMALL COMMODE, LATE 18TH CENTURY

with a later pink and grey breccia marble top
height 32 in.; width 27 in.; depth 13½ in.; 81 cm; 68.5 cm; 34 cm

◉ **$ 1,000-1,500**



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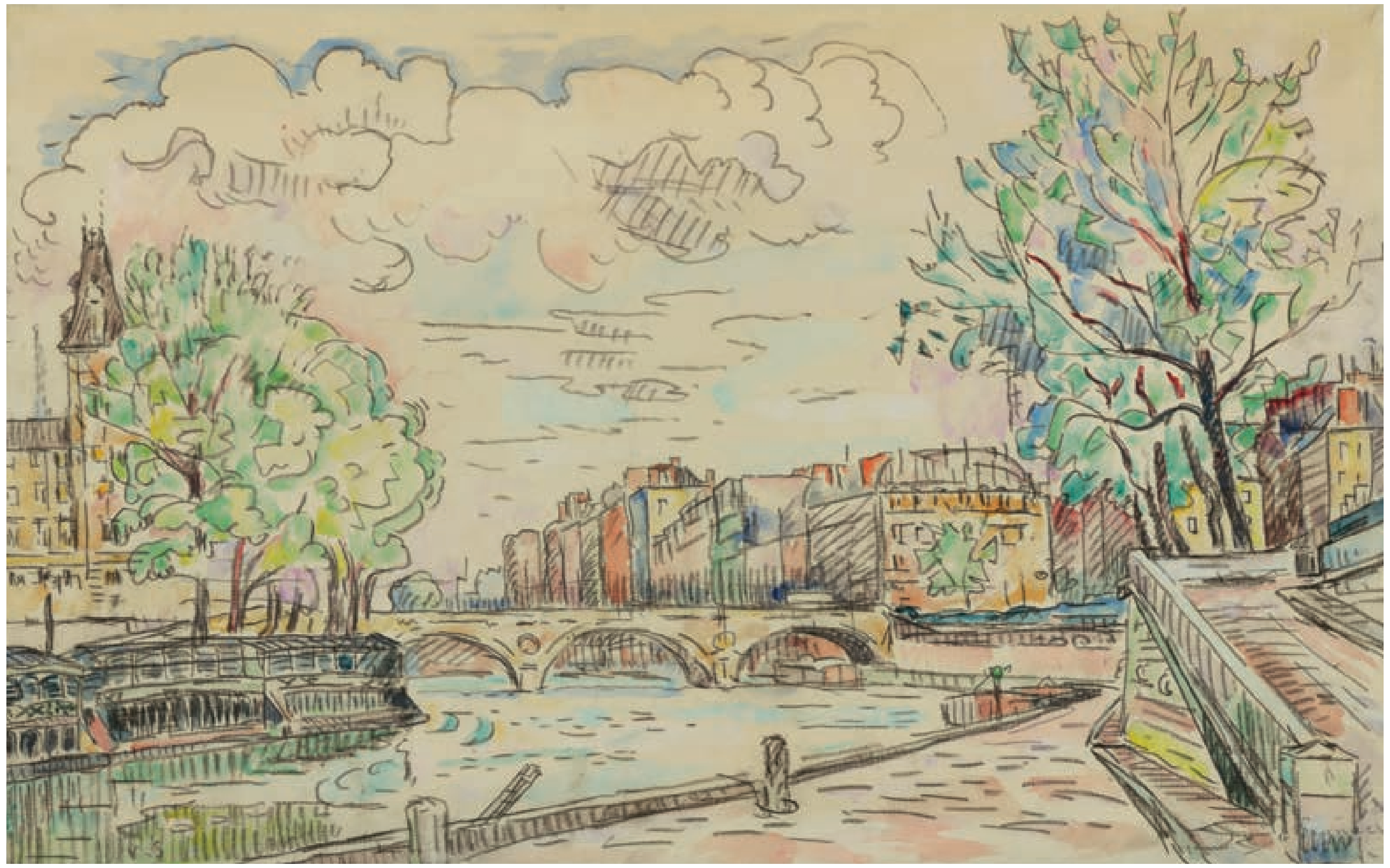

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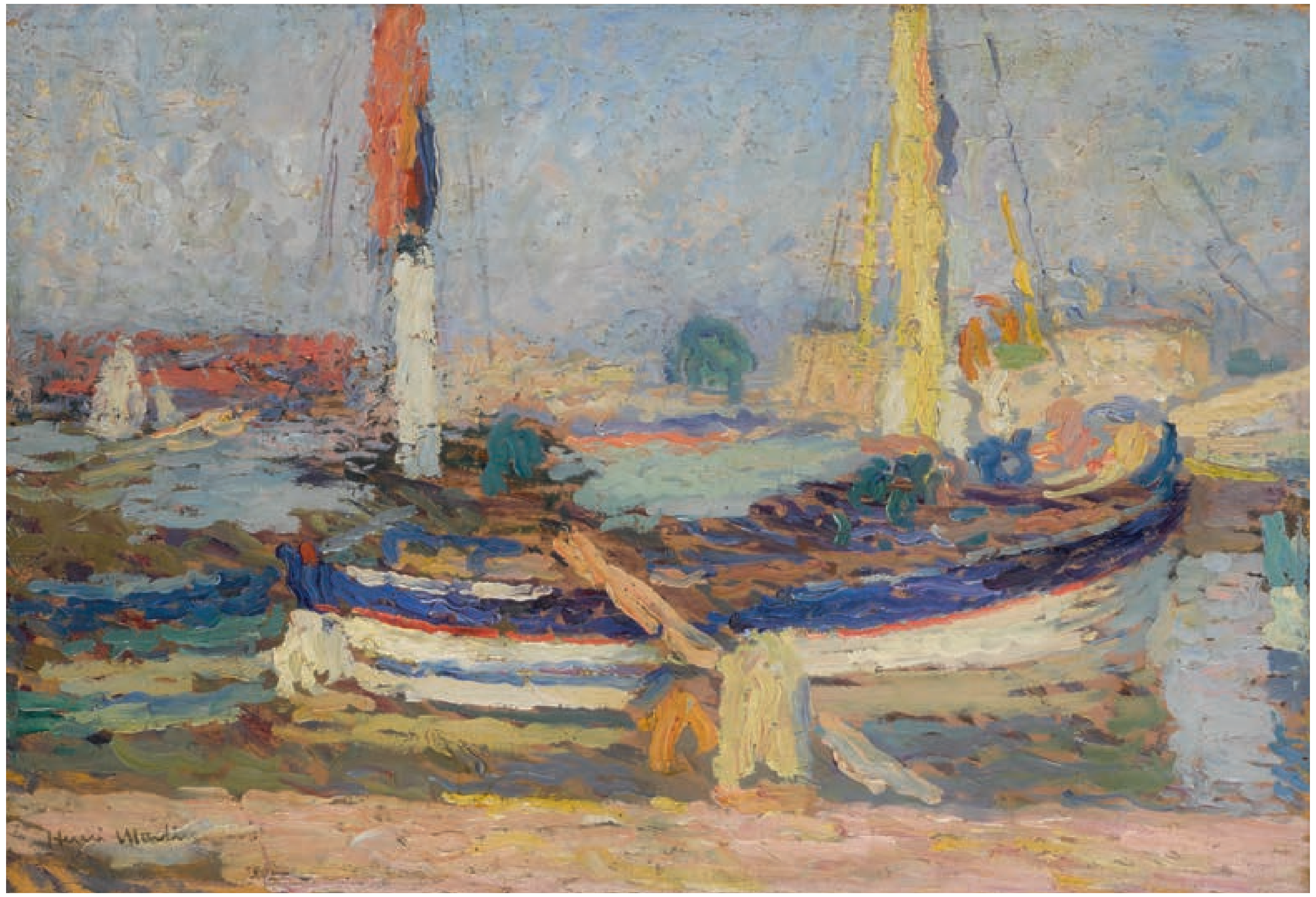


278

277

PAUL SIGNAC

Paris 1863 - 1935 Paris

Paris, Le Pont Louis Philippe

stamped lower left *P. Signac* and inscribed lower left *V. S*
watercolor and pencil on paper
11½ by 17½ in.; 29.2 by 44.5 cm

The authenticity of this work has been confirmed by Marina Ferretti.

PROVENANCE

Galerie Romanet, Paris

$ 10,000-15,000

278

HENRI MARTIN

Toulouse 1860 - 1943 La Bastide-du-Vert

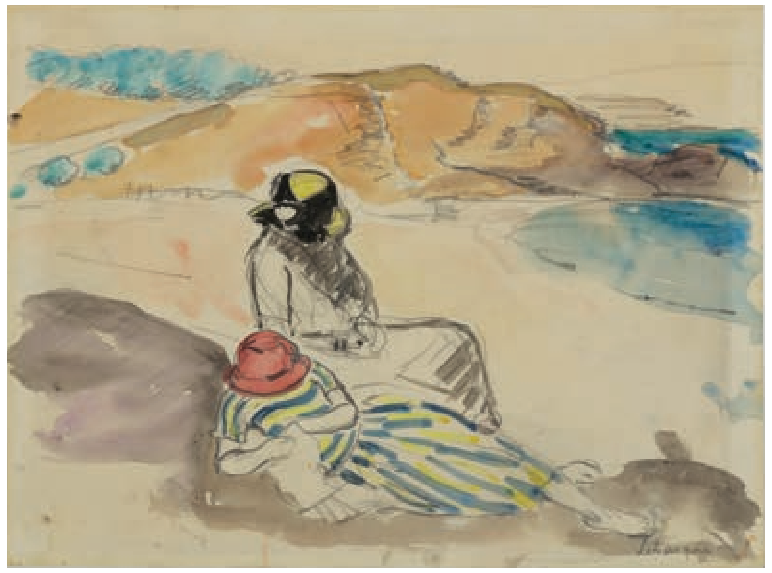
Port de plaisance

signed lower left *Henri Martin*
oil on panel
14¾ by 21⅝ in.; 37.5 by 54.9 cm

PROVENANCE

Kaplan Gallery, London
Richard Green, Ltd., London
By whom sold, London, Sotheby's, 3 July 1973, lot 51
There acquired by O'Hana Gallery, London

$ 35,000-45,000



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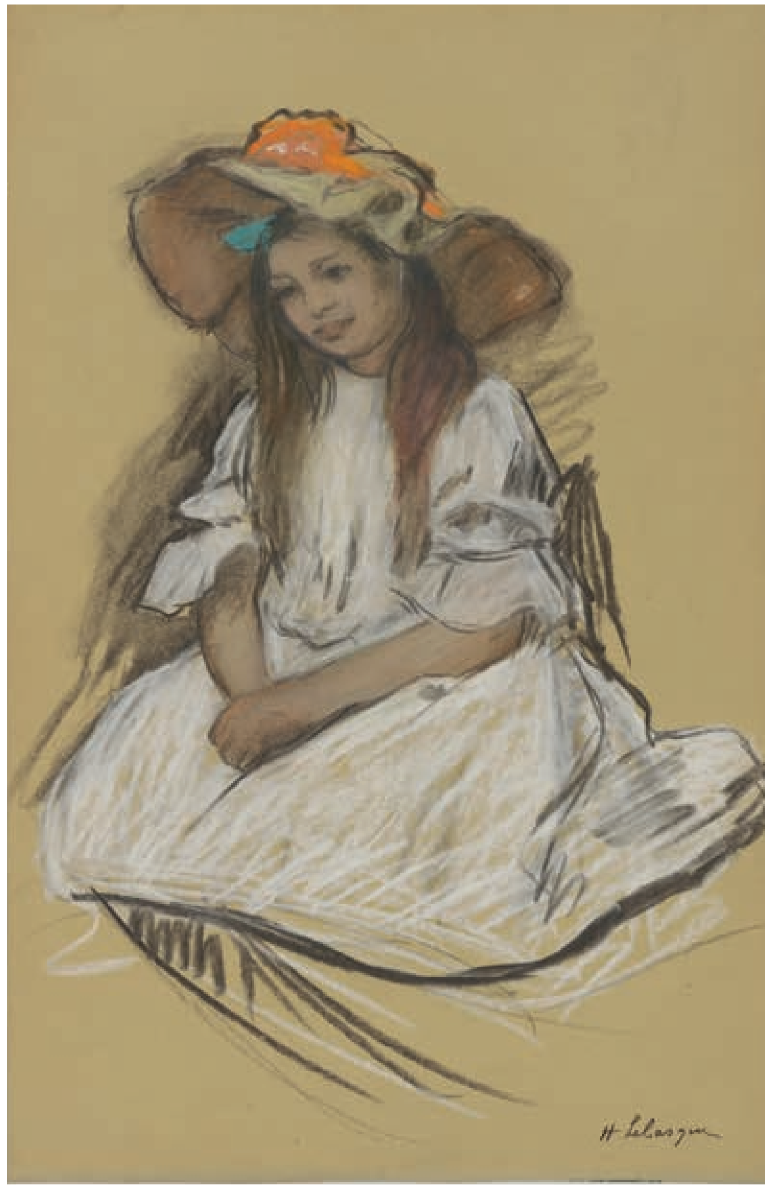


280

279

HENRI LEBASQUE

Champigné 1865 - 1937 Le Cannet

Sur la plage

signed lower right *Lebasque*
watercolor and pencil on paper
7¾ by 10½ in.; 19.7 by 26.7 cm

The authenticity of this work has been confirmed by Madame de la Ville Fromoit and Madame Christine Lenoir.

$ 5,000-7,000

280

HENRI LEBASQUE

Champigné 1865 - 1937 Le Cannet

Nono (Fille du peintre)

signed lower right *H Lebasque*
pastel and charcoal on paper mounted on card
19¼ by 12½ in.; 49.9 by 31.8 cm

The authenticity of this work has been confirmed by Madame de la Ville Fromoit and Madame Christine Lenoir.

PROVENANCE

Galerie Saint-Charles, Monte Carlo
From whom acquired in 1971

$ 8,000-12,000

281

GEORGES D'ESPAGNAT

Melun 1870 - 1950 Paris

Fillettes dans un jardin fleuri

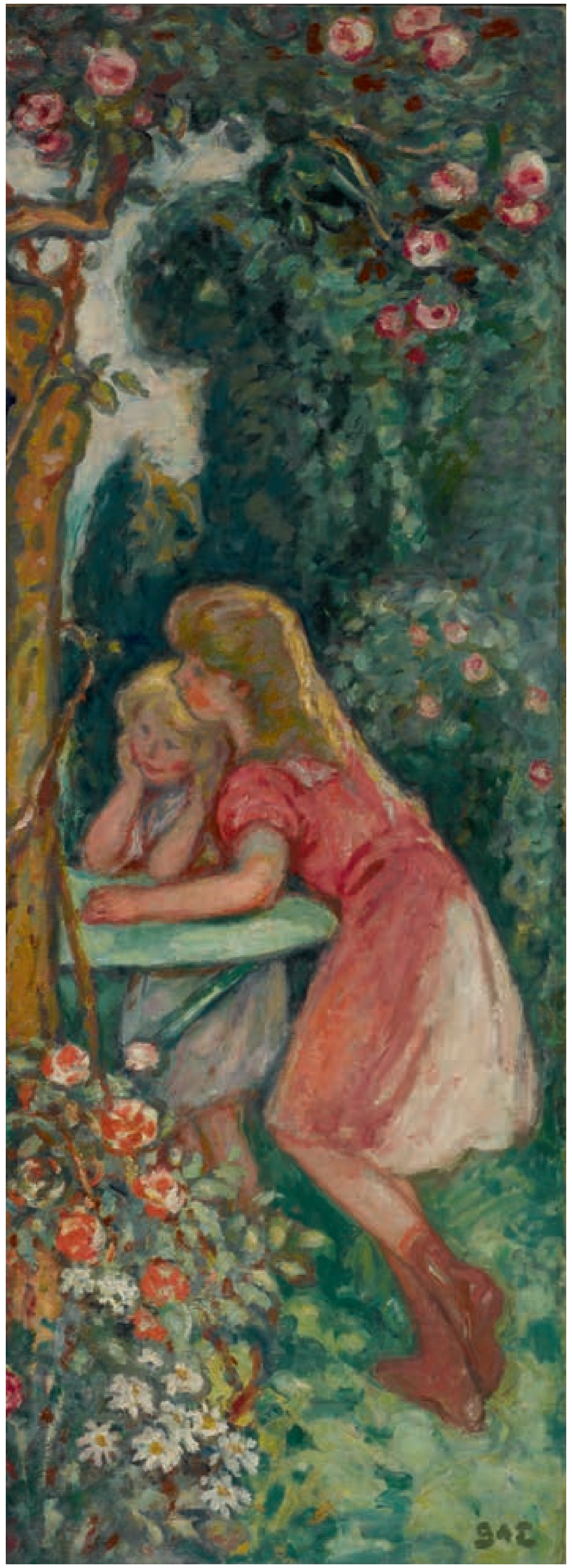
signed with the initials lower right *GdE*
oil on canvas
63⅝ by 23 in.; 162 by 58.4 cm

This work will be included in the forthcoming catalogue raisonné being prepared by Jean-Dominique Jacquemond.

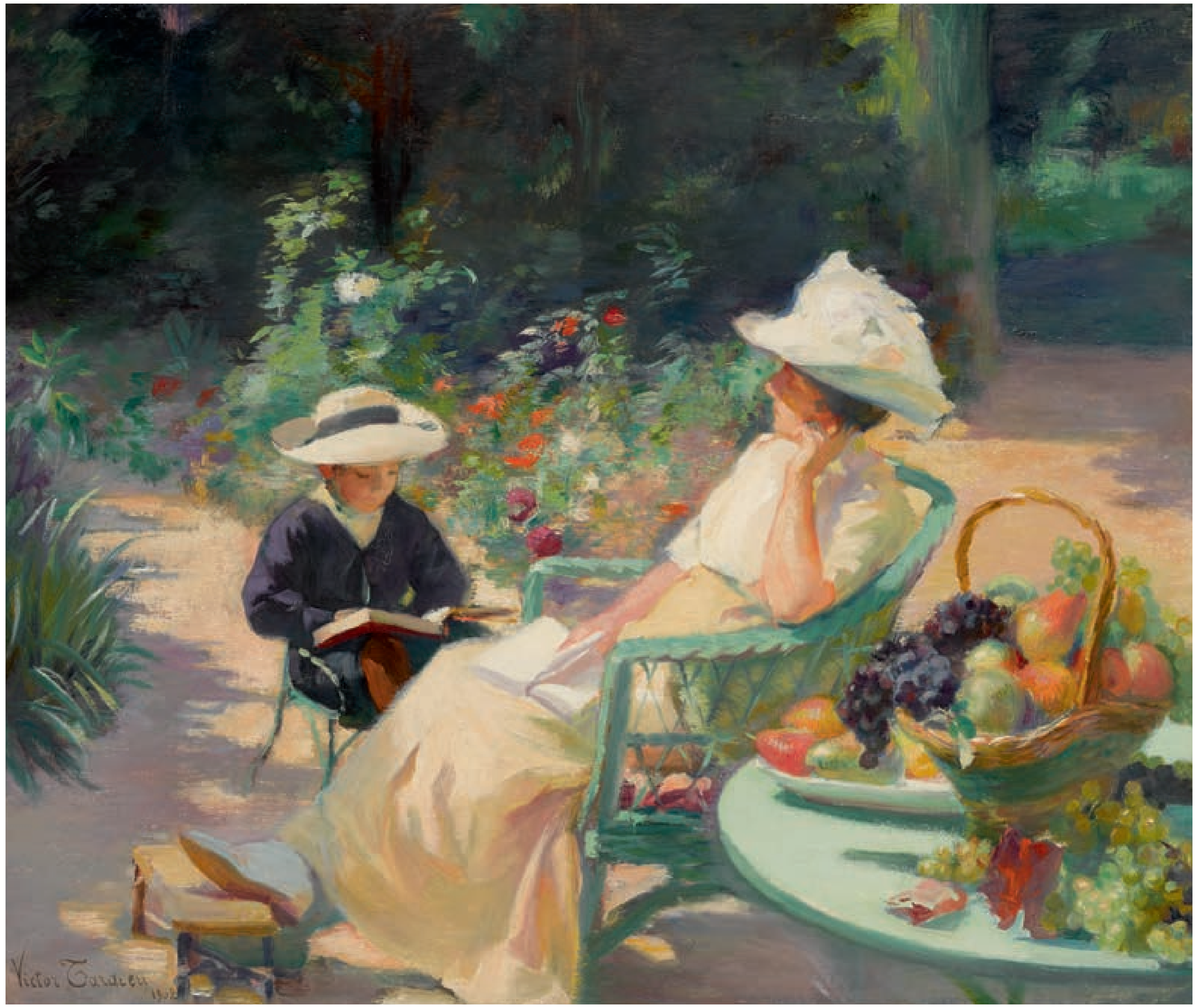
PROVENANCE

Anonymous sale, Paris, Palais Galliera & G. Loudmer, 10 December 1966, lot 24

$ 25,000-35,000



281



282

282

VICTOR TARDIEU

Orliénas 1870 - 1937 Hanoi

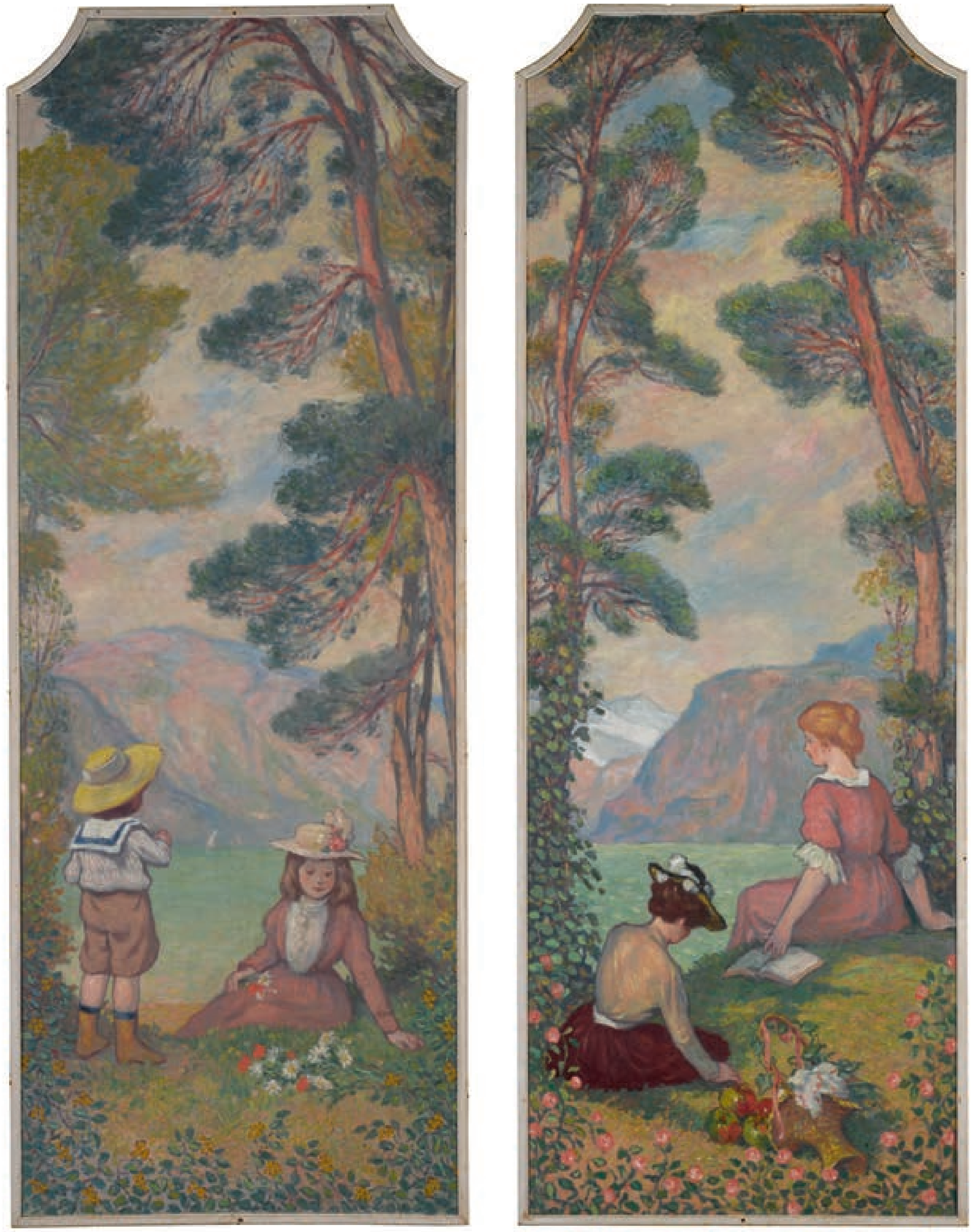
Caline et Jean lisant

signed and dated lower left *Victor Tardieu 1902*
oil on canvas
21⅜ by 25⅝ in.; 54.3 by 65.1 cm
painted in 1902

PROVENANCE

Atlantis Gallery, Paris

$ 15,000-20,000



283

283

GEORGES D'ESPAGNAT

Melun 1870 - 1950 Paris

Dans le jardin (A Pair)

oil on canvas
each: 86 by 31½ in.; 218 by 80 cm
painted *circa* 1900

This work will be included in the forthcoming catalogue raisonné being prepared by Jean-Dominique Jacquemond.

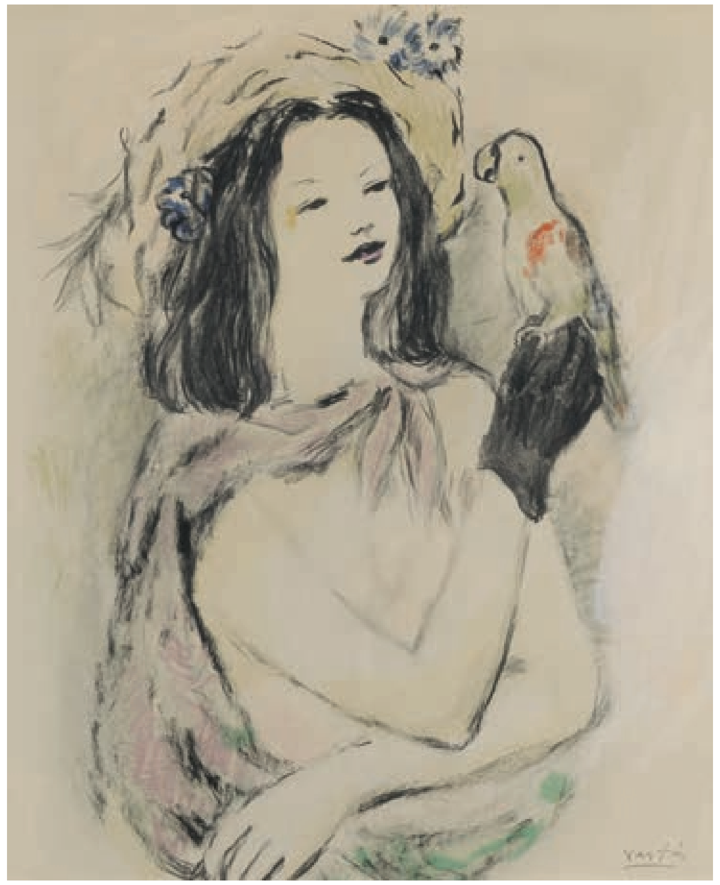
PROVENANCE

Mme André Félix Aude, Bénavent, France
Private Collection, France
By whom sold, New York, Sotheby Parke Bernet, 21 May 1981, lot 633
There acquired

LITERATURE

B. d'Espagnat, *Georges d'Espagnat*, Paris 1990, reproduced p. 105

$ 35,000-45,000



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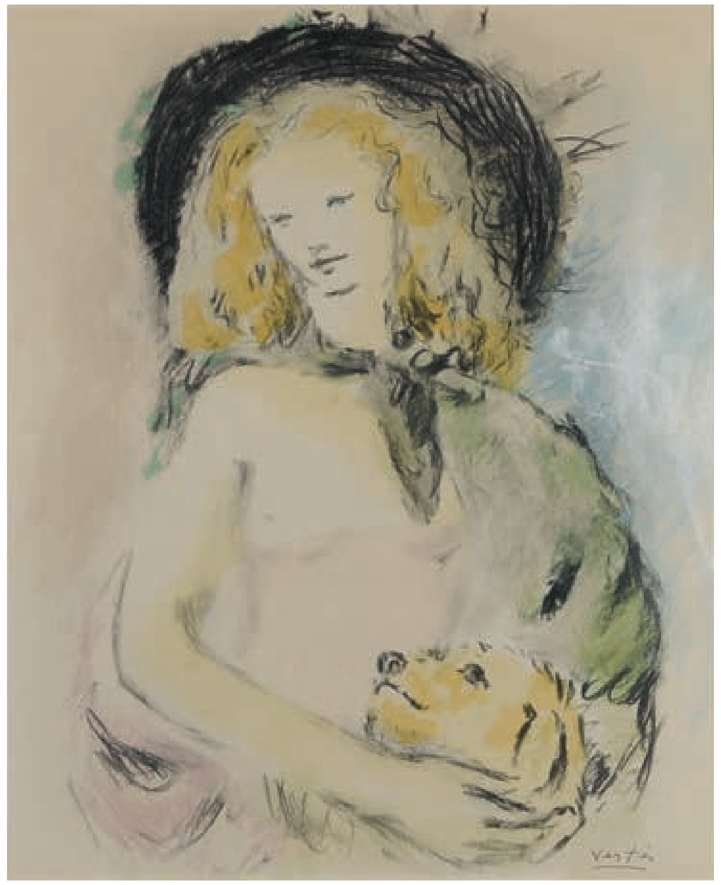

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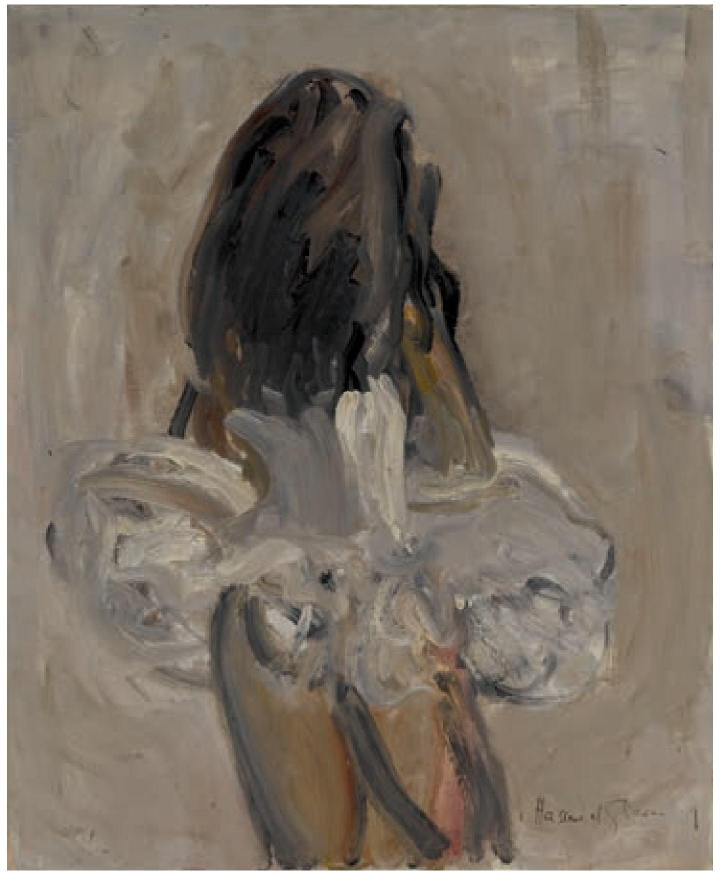


285

□ 284 SOLD WITHOUT RESERVE

MARCEL VERTÈS

Budapest 1895 - 1961 New York

Jeune fille avec perroquet (I) & Jeune fille avec chien (II) (A Pair of Works)

each stamped lower right *Vertès*
pastel on card
each: 24 by 19⅞ in.; 61 by 50.5 cm

PROVENANCE

(II):
New York, Doyle, 20 April 1994, lot 82 (possibly)
Chicago, Hindman, 16 October 1995, lot 791 (possibly)

$ 1,500-2,500

285

HASSAN EL GLAOUI

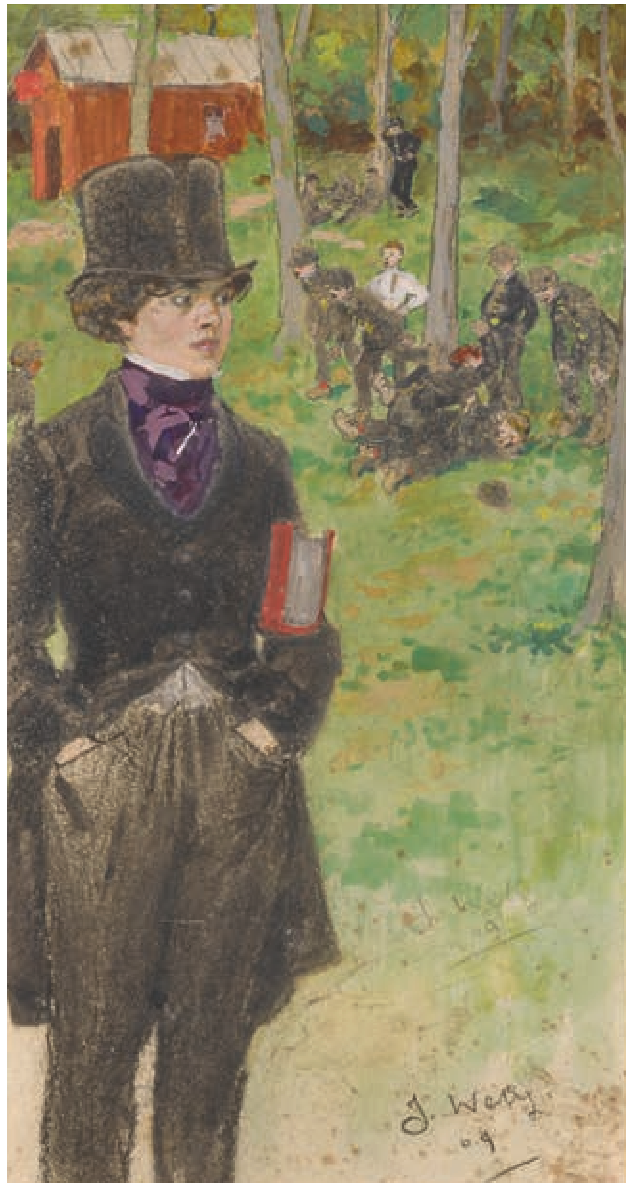
Marrakesh 1923 - 2018 Rabat

Dancer

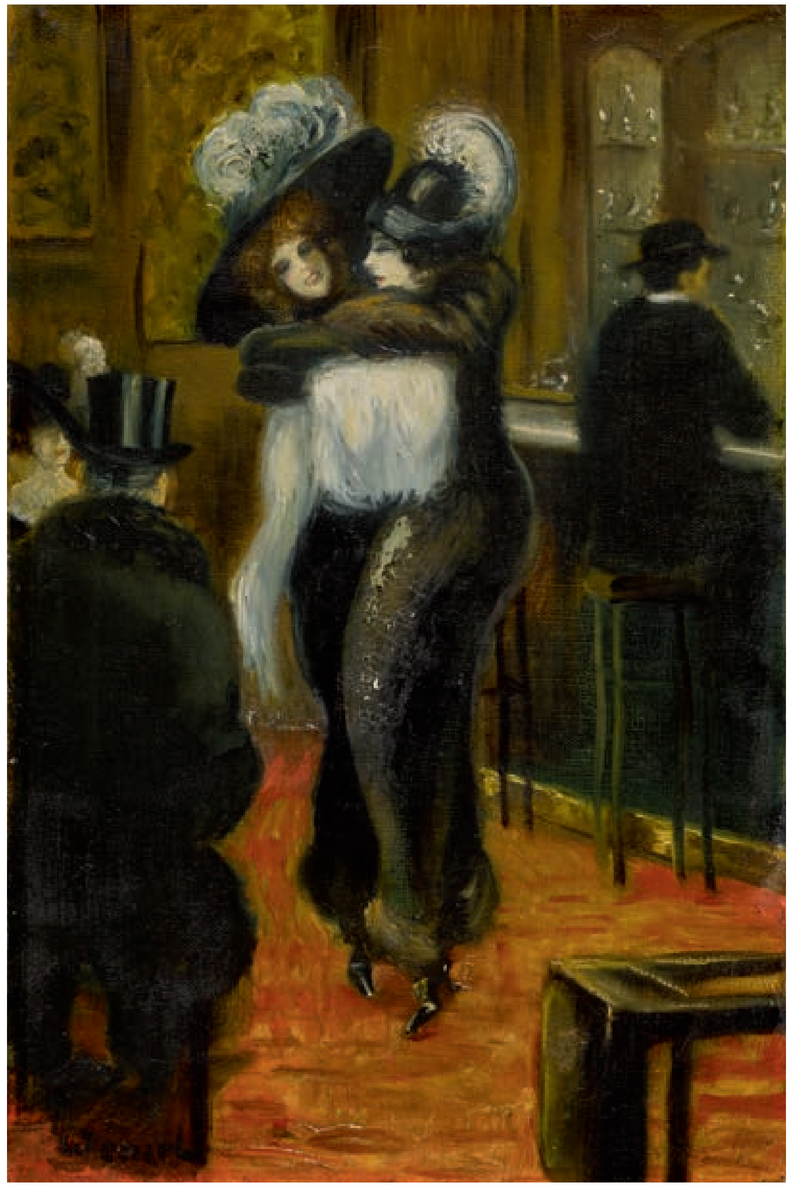
signed lower right *Hassan el Glaoui*
oil on canvas
28¾ by 23½ in.; 73 by 59.7 cm

The El Glaoui estate has kindly confirmed the authenticity of this work.

$ 6,000-9,000



286



287

□ 286 SOLD WITHOUT RESERVE

JACQUES WÉLY

Paris 1873 - 1910 Meudon

The Young Student

signed and dated twice lower right: *J. Wely 09*
watercolor and gouache over pencil on paper
15¼ by 8½ in.; 38.6 by 21.5 cm

$ 1,000-1,500

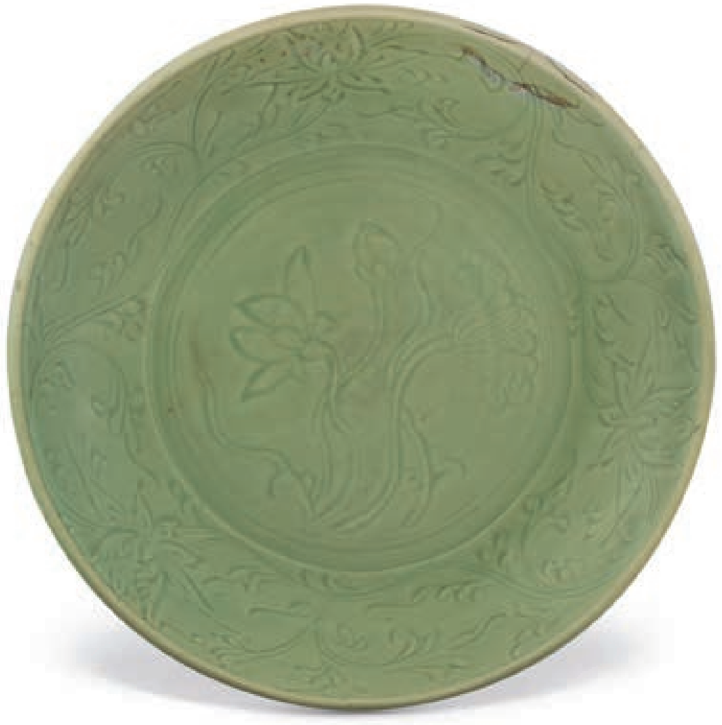
□ 287 SOLD WITHOUT RESERVE

CONTINENTAL SCHOOL, 20TH CENTURY

Les dames de chez Maxim's

signed lower left: *Wenzel*
oil on canvas
16¼ by 10⅝ in.; 41.3 by 27 cm

$ 2,000-3,000



288

288

A CHINESE LONGQUAN CELADON-GLAZED CARVED 'LOTUS' CHARGER, MING DYNASTY

the broad rounded sides rising from a low foot, the center of the interior carved with three lotus stems growing alongside one another and each issuing a blossom in different state of bloom, encircled by freely carved lotus scroll around the sides, the exterior similarly carved with a calligraphic lotus scroll, covered overall in an olive-green glaze save for a ring at the base burnt orange from firing
diameter 18¾ in.; 47.6 cm

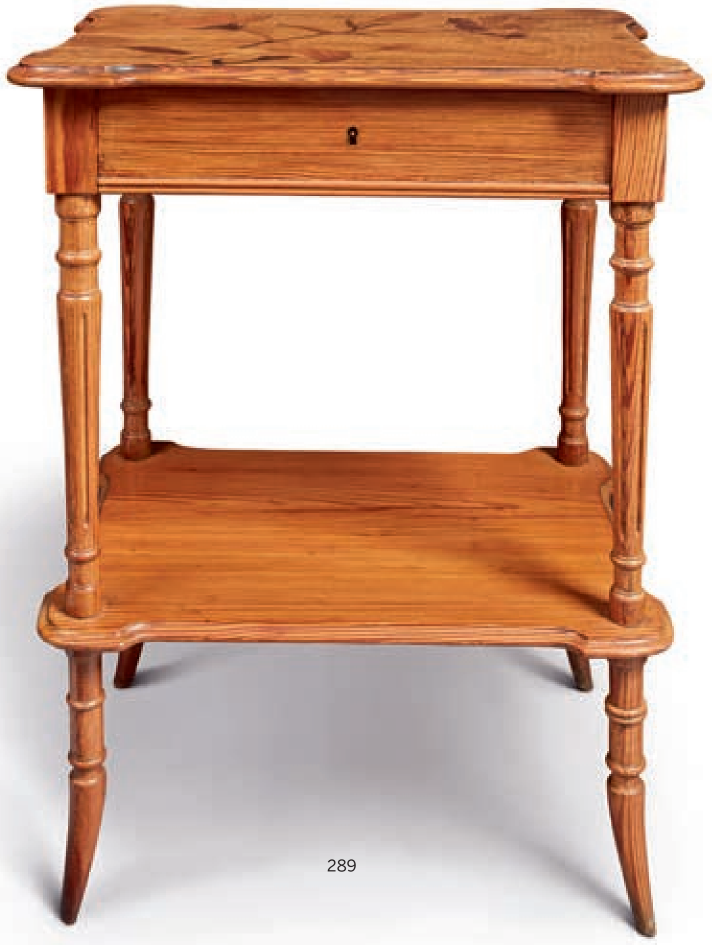
$ 10,000-15,000

□ 289 SOLD WITHOUT RESERVE

A FRENCH ART NOUVEAU ELM, WALNUT AND FRUITWOOD MARQUETRY OCCASIONAL TABLE, LATE 19TH CENTURY

with marquetry signature *Gallé*, the top lifting to reveal compartments and a later added mirror
height 29 in.; width 21½ in.; depth 14½ in.; 74 cm; 54.5 cm; 37 cm

$ 600-900



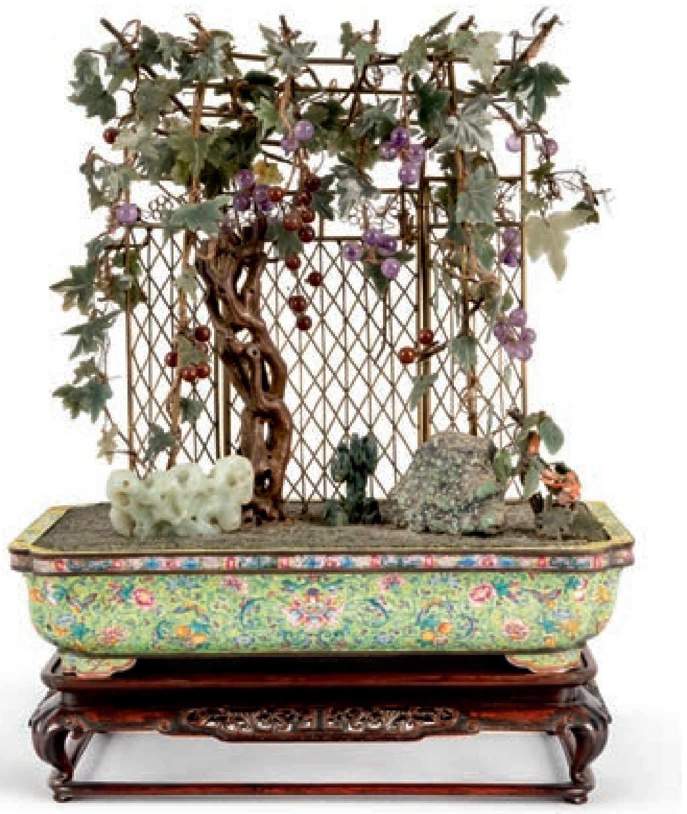
289

290

A CHINESE CANTON-ENAMEL HARDSTONE-EMBELLISHED 'GRAPEVINE' JARDINIERE, QING DYNASTY, 19TH CENTURY

of rectangular section with canted corners, the shallow rounded sides set over *ruyi*-form feet and rising to an everted rim, brightly enameled allover with polychrome lotus scroll against a lime-green ground, the edge of the rim with further floral scroll against a lavender ground, potted with a fruiting grape arbor, the vines suspending jade leaves and amethyst and amber grapes above an assortment of rockwork in various stones and a blossoming shrub, wood stand. *2 pieces*.
height 16 in.; 40.6 cm

$ 6,000-8,000



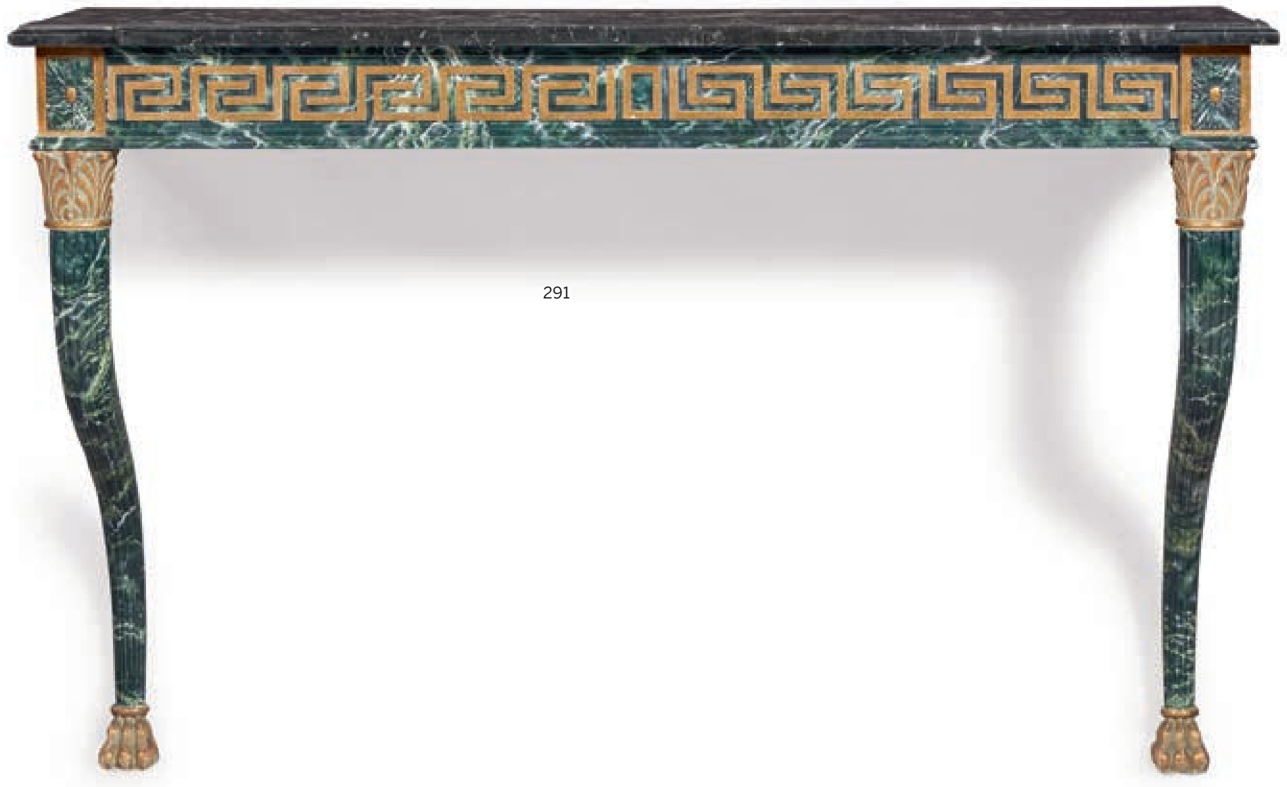
290

□ 291 SOLD WITHOUT RESERVE

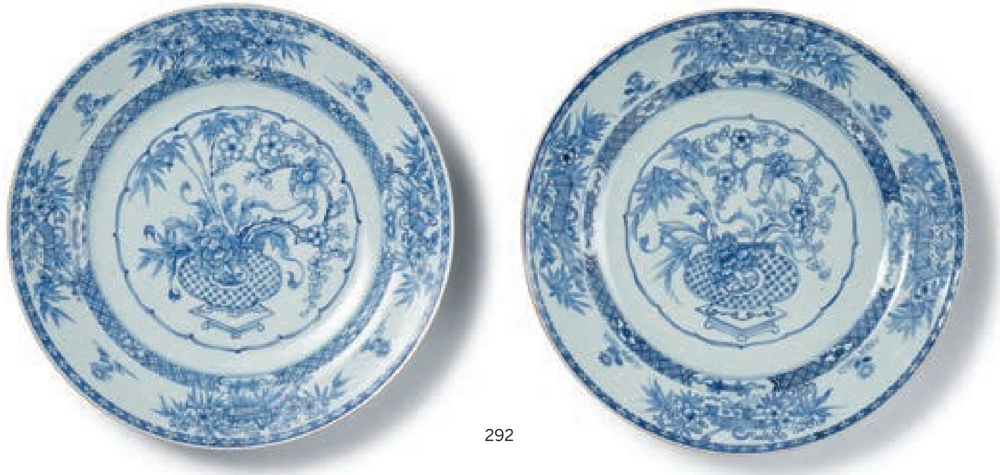
A NEOCLASSICAL STYLE PAINTED AND PARCEL GILT CONSOLE TABLE

painted to simulate *vert de mer* marble, with grey marble top
height 35¾ in.; width 24½ in.; 91 cm; 62 cm

$ 800-1,200



291



292

□ 292 SOLD WITHOUT RESERVE

A PAIR OF CHINESE EXPORT BLUE AND WHITE LARGE DISHES, QING DYNASTY, YONGZHENG PERIOD, CIRCA 1730

each painted in the center with a vase filled with flowers and branches, within a narrow diaper band and four vignettes of ribbon-tied scholar's objects around the rim
diameter 15 in.; 38.2 cm.

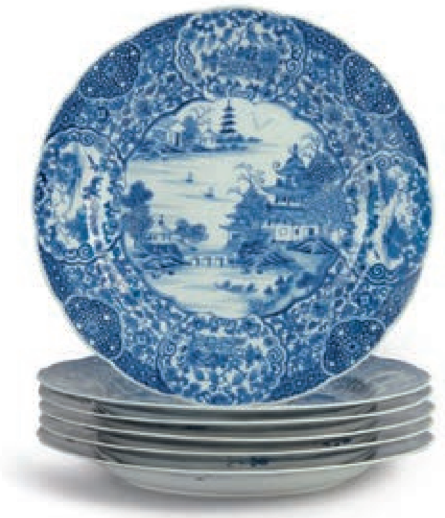
$ 400-600

□ 293 SOLD WITHOUT RESERVE

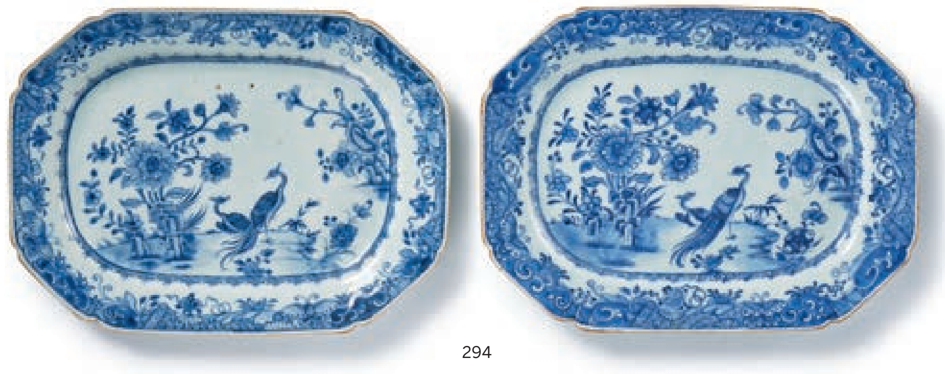
A SET OF SIX CHINESE EXPORT BLUE AND WHITE LARGE PLATES, QING DYNASTY, QIANLONG PERIOD, LATE 18TH CENTURY

each painted with a river landscape within a dense flower scroll border reserved with four cartouches enclosing alternating landscapes and fenced gardens
diameter 11 in.; 27.9 cm

$ 600-900



293



294

□ 294 SOLD WITHOUT RESERVE

A PAIR OF CHINESE EXPORT BLUE AND WHITE PLATTERS, QING DYNASTY, QIANLONG PERIOD, LATE 18TH CENTURY

each of canted rectangular form, painted with two birds beside flowering rockwork
length 12⅜ in.; 31.4 cm

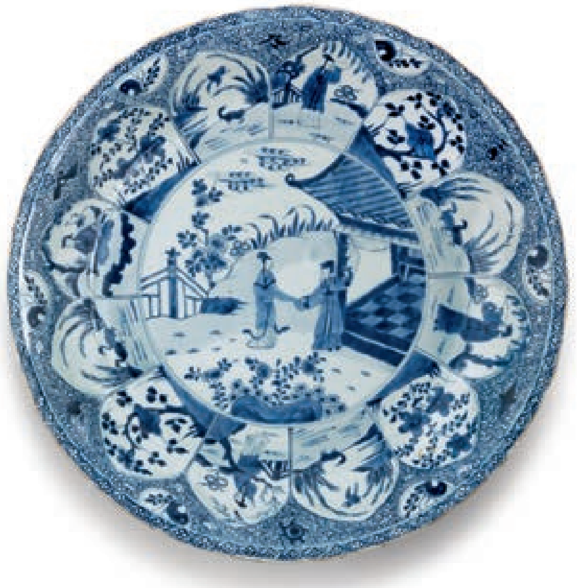
$ 1,200-1,800

□ 295 SOLD WITHOUT RESERVE

A CHINESE EXPORT BLUE AND WHITE LARGE DISH, QING DYNASTY, KANGXI PERIOD, EARLY 18TH CENTURY

painted in the center with two figures beside a pavilion, within a band of lappet-shaped panels painted with figures, flowers and birds reserved on a ground of tightly coiled scrolls and a narrow diaper border at the barbed rim
diameter 15½ in.; 39.4 cm

$ 1,500-2,500



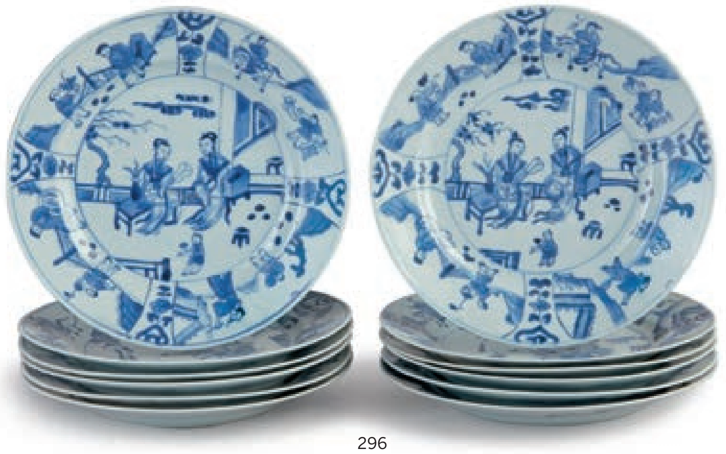
295

□ 296 SOLD WITHOUT RESERVE

A SET OF TWELVE CHINESE EXPORT BLUE AND WHITE PLATES, QING DYNASTY, 18TH CENTURY

each painted in the center with two ladies on a terrace accompanied by a small boy within four figure panels around the rim divided by *ruyi* and flower motifs
diameter 9 in.; 22.8 cm

$ 2,000-3,000



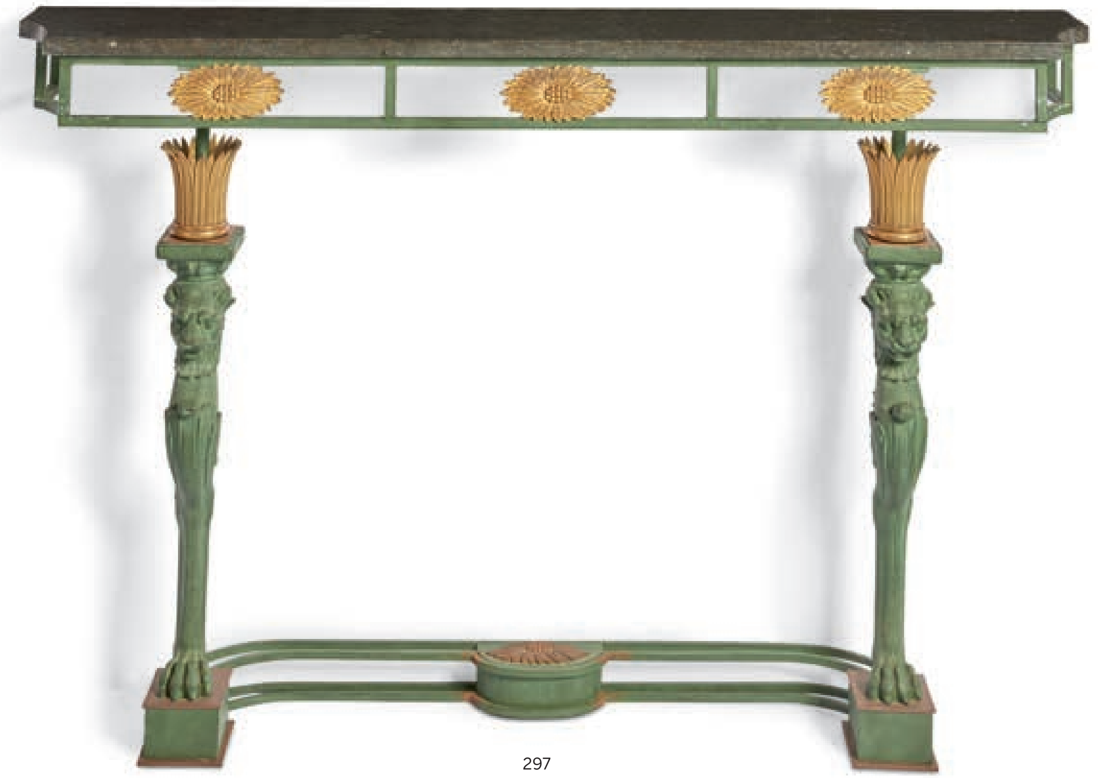
296

□ 297 SOLD WITHOUT RESERVE

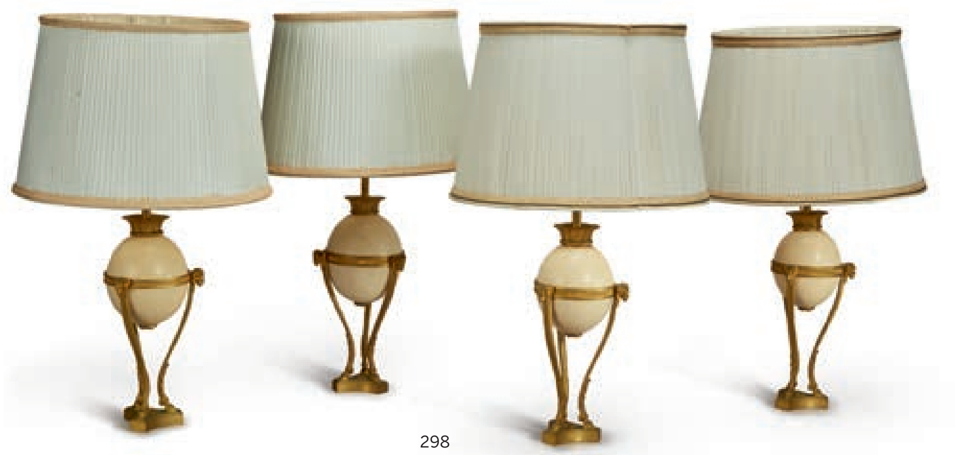
A DIRECTOIRE STYLE GILT BRONZE AND PATINATED CAST IRON CONSOLE D'APPLIQUE, 20TH CENTURY

with a grey fossil marble top
height 37¾ in.; width 61 in.; depth 10¾ in.;
96 cm; 155 cm; 27 cm

$ 1,000-1,500



297



298

□ 298 SOLD WITHOUT RESERVE

A SET OF FOUR DIRECTOIRE STYLE GILT BRONZE-MOUNTED OSTRICH EGG TRIPODS, NOW FITTED AS LAMPS

height 13 in.; 33 cm

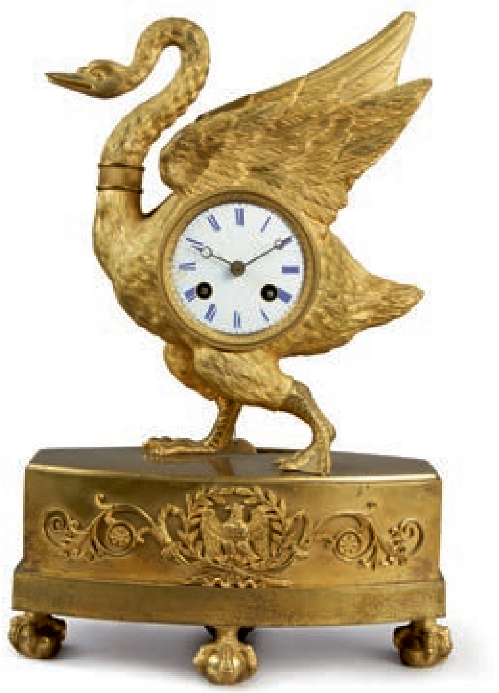
$ 2,000-3,000

□ 299 SOLD WITHOUT RESERVE

AN EMPIRE GILT BRONZE MANTEL CLOCK, FIRST QUARTER 19TH CENTURY

the movement with anchor escapement with silk suspension; later hands and dial
height 15½ in.; width 10 in.; depth 4 in.;
38.5 cm; 25.5 cm; 10 cm

$ 2,000-3,000



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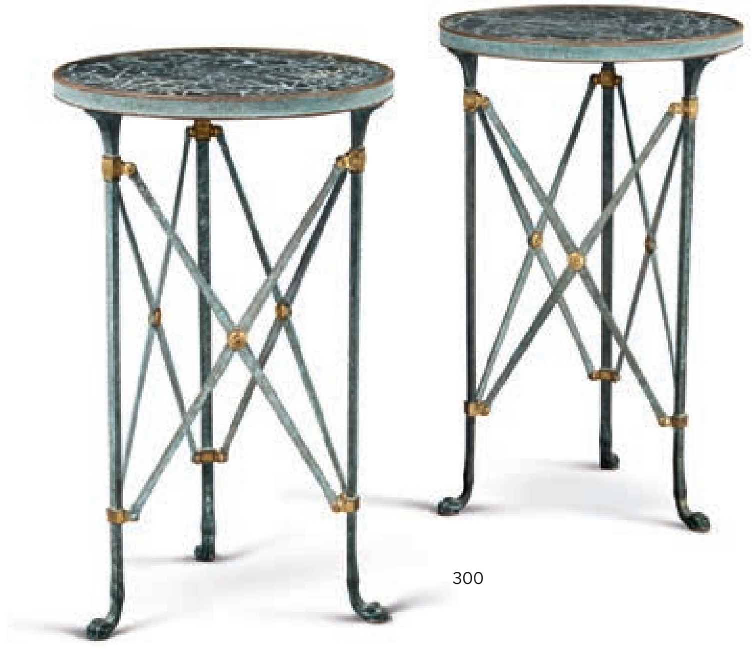


300

□ 300 SOLD WITHOUT RESERVE

A PAIR OF DIRECTOIRE STYLE GILT AND PATINATED METAL GUÉRIDONS, 20TH CENTURY

with *verde antico* marble tops
height 27¾ in.; diameter 17 in.; 70.5 cm; 43.2 cm

$ 1,500-2,500

301

MAXIME MAUFRA

Paris 1861 - 1918 Sarthe

Retour de pêche, Pont-Aven

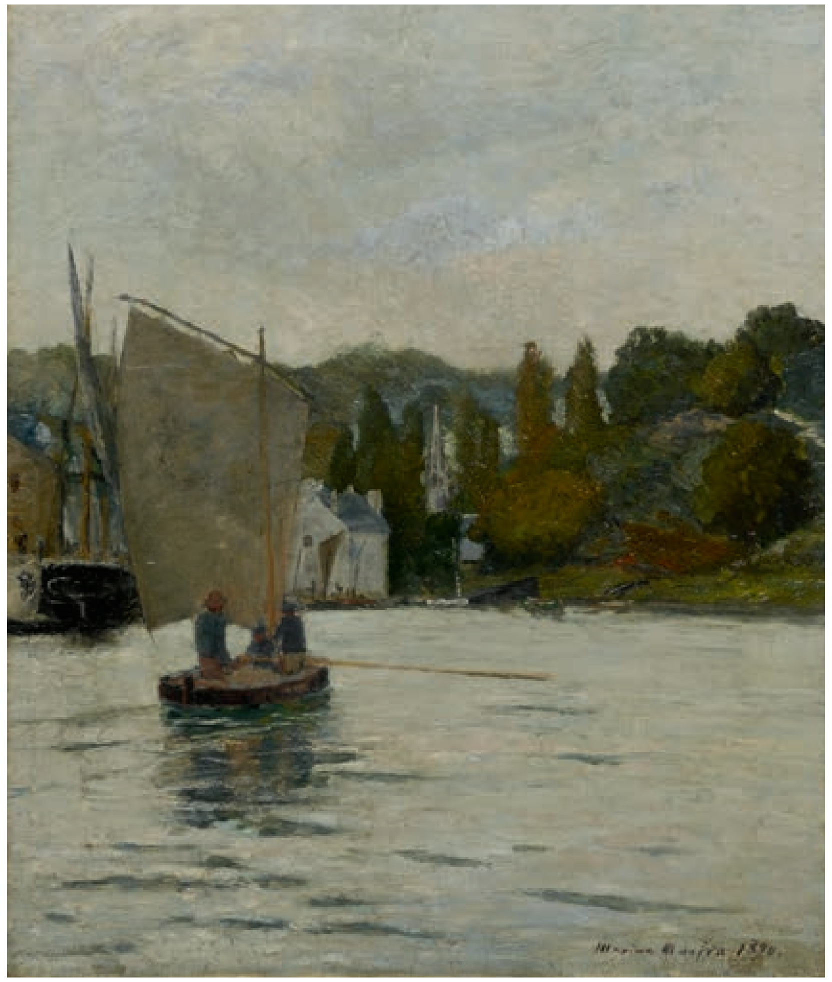
signed and dated lower right *Maxime Maufra 1890.*
oil on canvas
21¾ by 18⅛ in.; 55.2 by 46 cm
painted in Pont-Aven in 1890

This work will be included in the forthcoming catalogue raisonné being prepared by Madame Caroline Durand-Ruel Godfroy.

PROVENANCE

Durand-Ruel, Paris
Anonymous sale, Paris, Palais Galliera, 14 March 1967, lot 65

$ 7,000-9,000



301

302

RAIMONDS STAPRANS

American, b. 1926

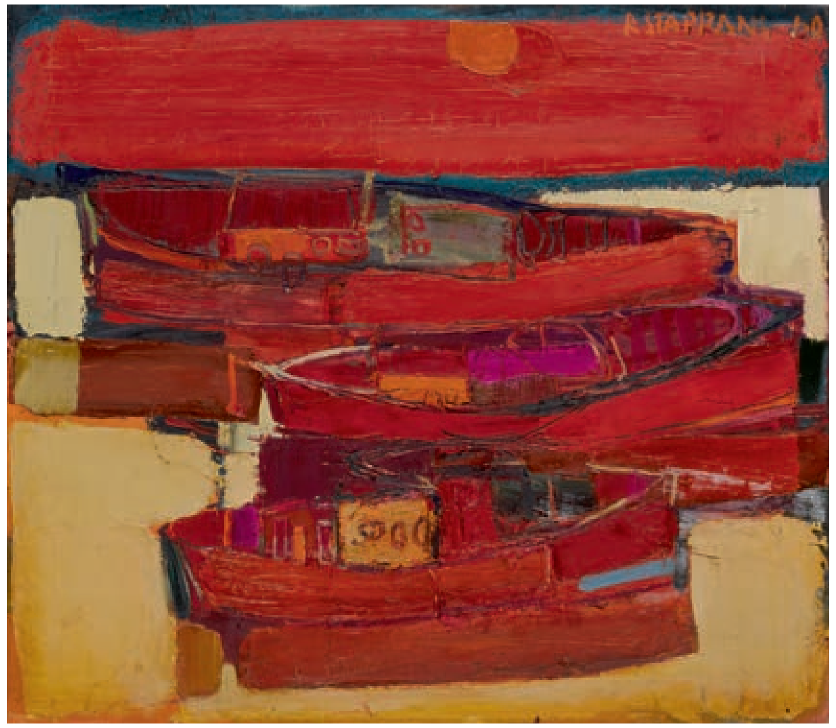
Red Boats

signed and dated upper right: *R STAPRANS / 60*
oil on canvas
22 by 25 in.; 55.9 by 63.5 cm

PROVENANCE

Maxwell Galleries, San Francisco, California

$ 6,000-8,000



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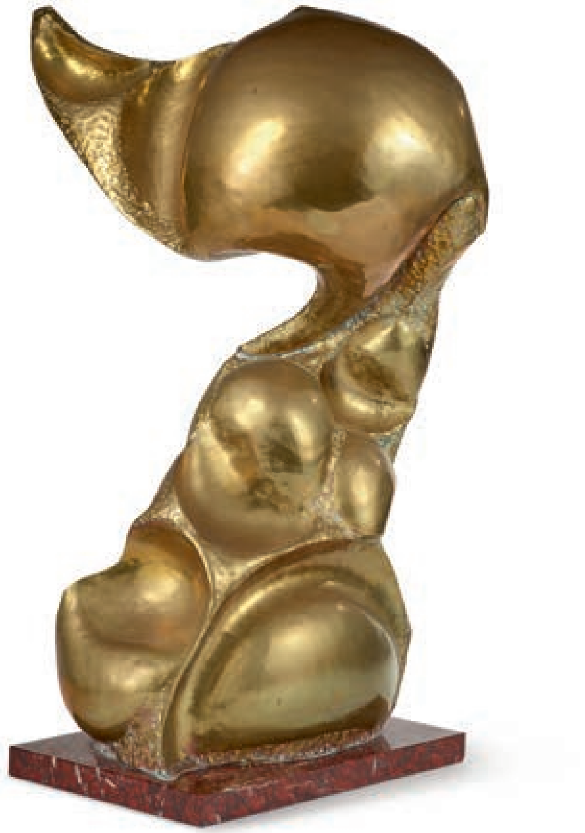


303

303

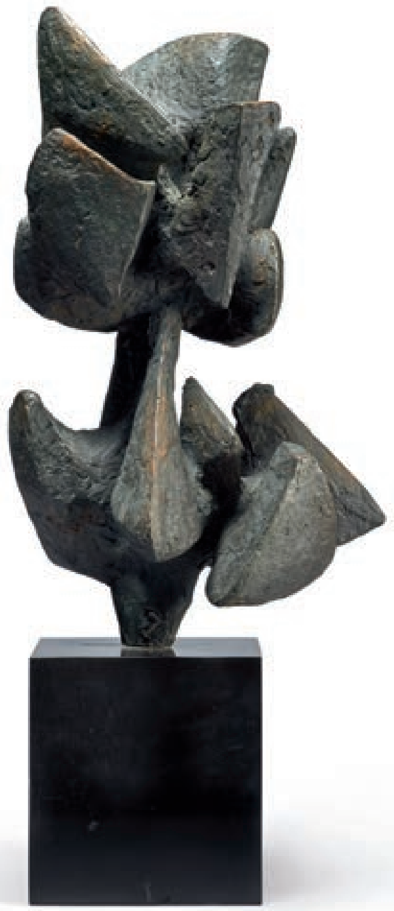
JAMES METCALF

New York, 1925 - 2012

Untitled (Abstract Figure)

inscribed along the base: *Metcalf/XLIV*
polished bronze
height: 29½ in.; 74.9 cm; on a 1 ¼ in.;
3.2 cm marble base

$ 5,000-7,000



304

304

ALICIA PENALBA

San Pedro 1913 - 1982 Paris

Etincelle

stamped *APenalba* and with the foundry mark *A. Valsuani Cire Perdue* and numbered *4/6*
bronze
height: 16 in.; 40.6 cm

$ 10,000-15,000

305

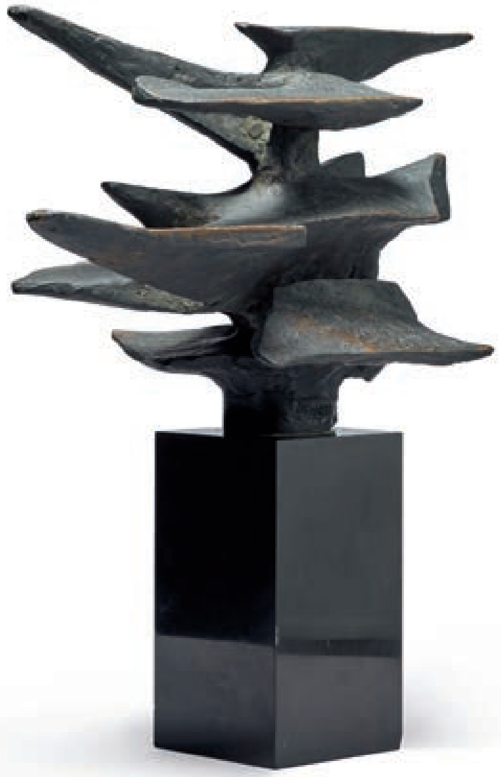
ALICIA PENALBA

San Pedro 1913 - 1982 Paris

Alix

stamped *APenalba* and with the foundry mark *A. Valsuani Cire Perdue* and numbered *Epreuve d'artiste*
bronze
height: 9¼ in.; 23.5 cm

$ 12,000-18,000



305

306

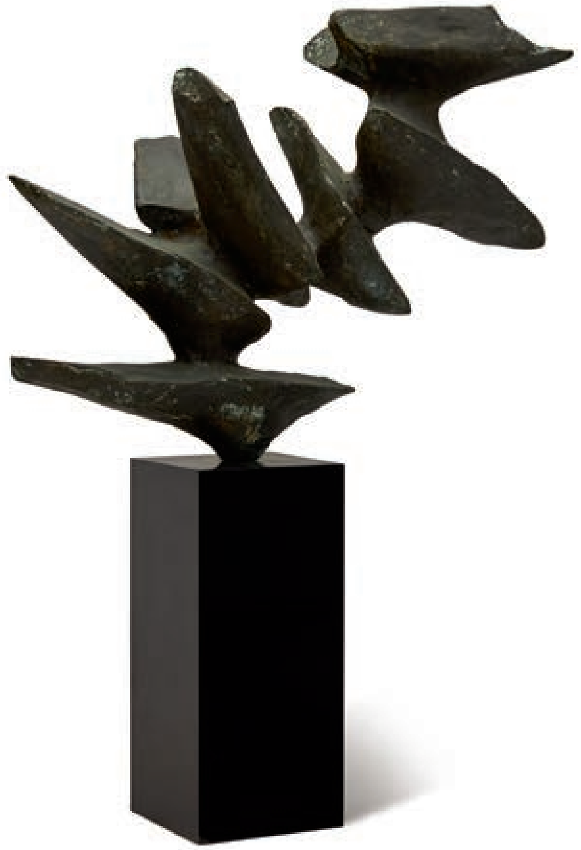
ALICIA PENALBA

San Pedro 1913 - 1982 Paris

Sans titre

stamped *APenalba* and with the foundry mark *A. Valsuani Cire Perdue* and numbered *2/8*
bronze
height: 8 in.; 20.3 cm

$ 10,000-15,000



306

307

LYNN CHADWICK

London 1914 - Lypiatt Park 2003

Triad II

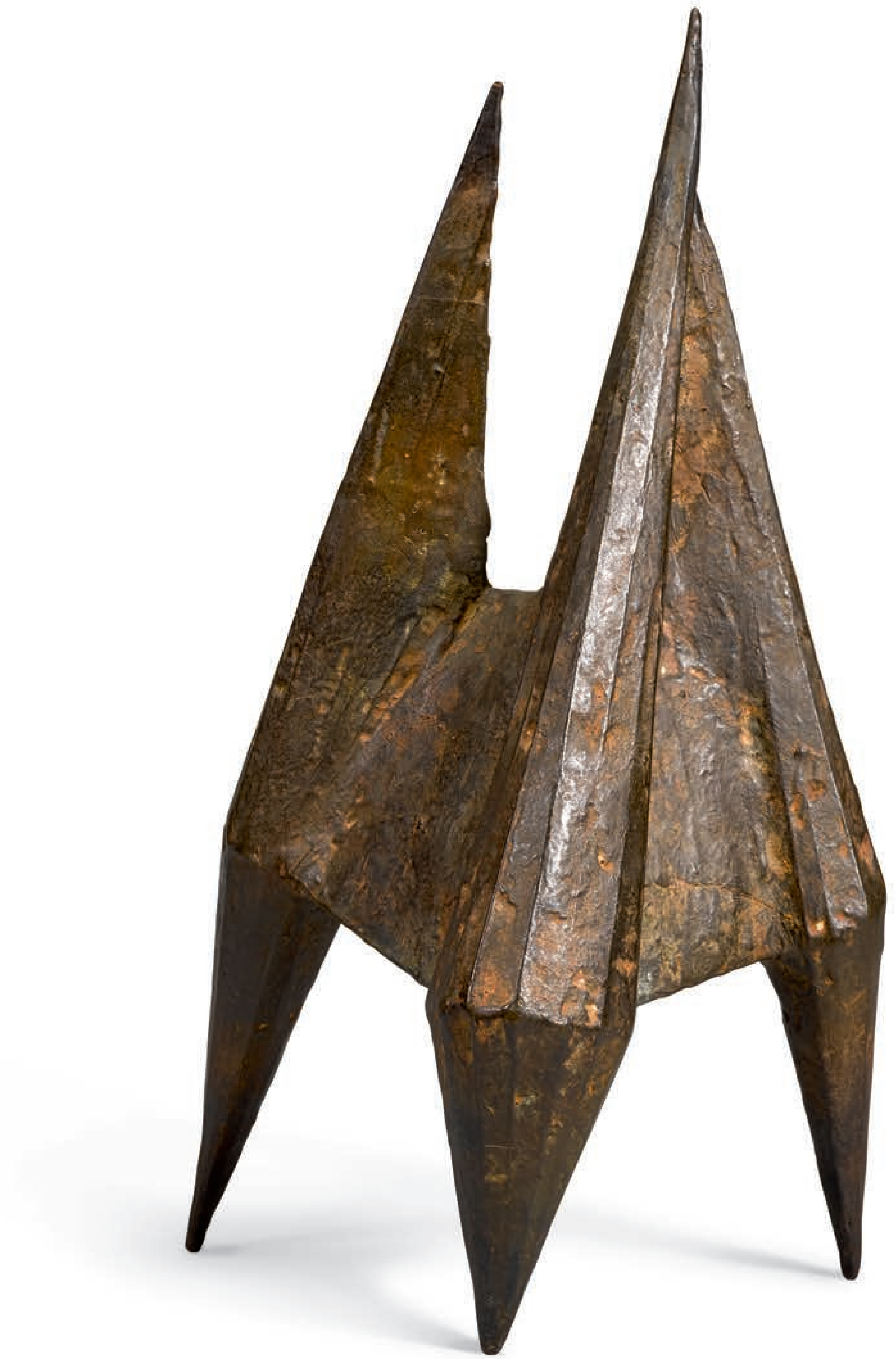
inscribed *Chadwick* and numbered *2/4* and *433*
bronze
height: 16⅝ in.; 42 cm
conceived in 1964 and cast in a numbered edition of 4

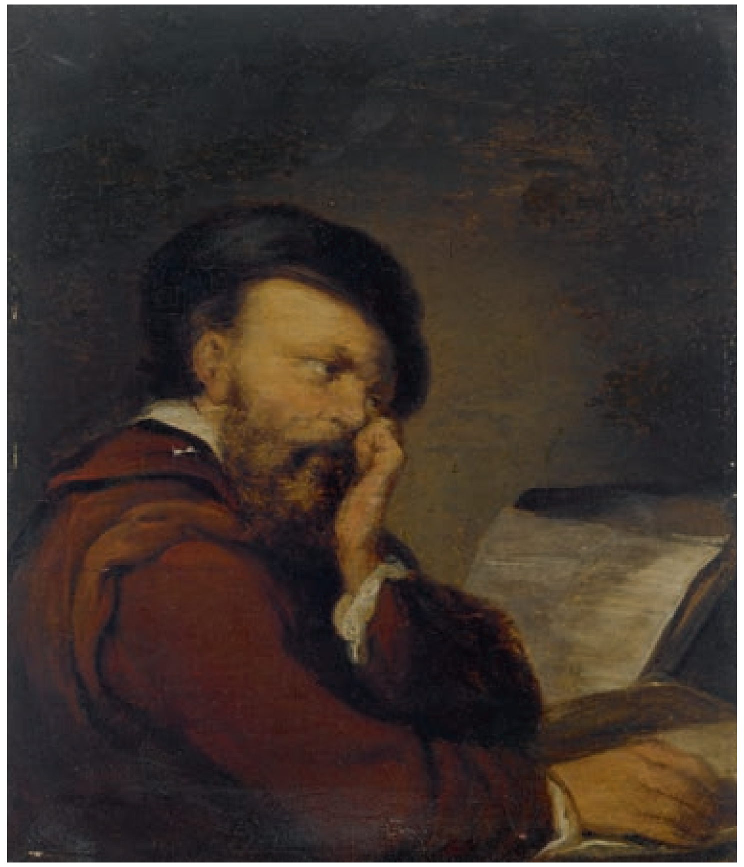
Sarah and Daniel Chadwick have kindly confirmed that this cast is recorded in the artist's archives.

LITERATURE

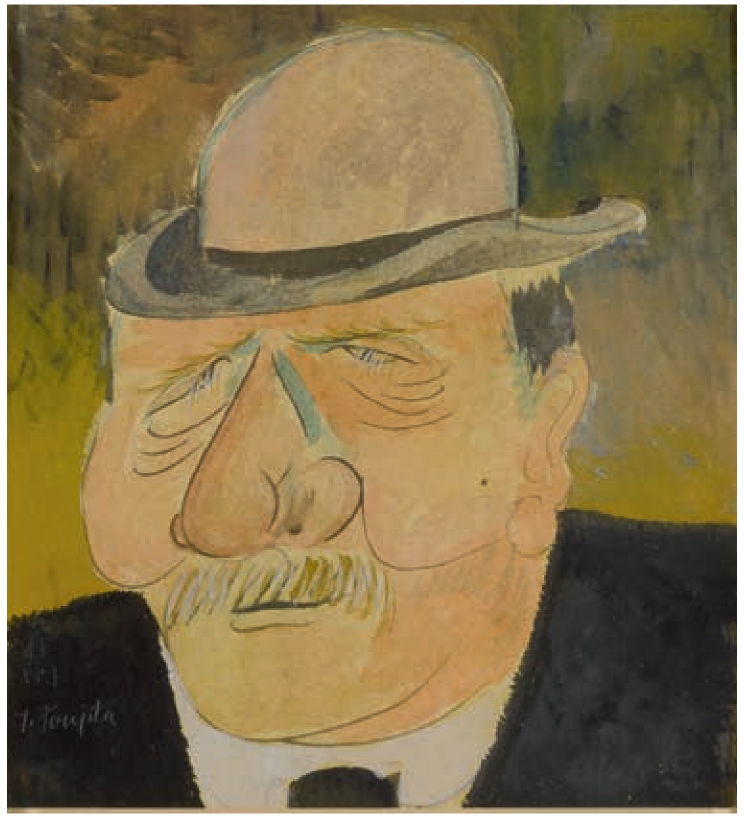
D. Farr & E. Chadwick, *Lynn Chadwick, Sculptor, With a Complete Illustrated Catalogue, 1947-1988*, Hampshire 1990, no. 433, reproduction of another cast p. 188
D. Farr & E. Chadwick, *Lynn Chadwick, Sculptor, With a Complete Illustrated Catalogue, 1947-1996*, Hampshire 1997, no. 433, reproduction of another cast p. 201
D. Farr & E. Chadwick, *Lynn Chadwick, Sculptor, With a Complete Illustrated Catalogue, 1947-2005*, Hampshire 2006, no. 433, reproduction of another cast p. 211
D. Farr & E. Chadwick, *Lynn Chadwick, Sculptor, With a Complete Illustrated Catalogue, 1947-2005*, Farnham 2014, no. 433, reproduction of another cast p. 219

$ 50,000-70,000





308



309

□ 308 SOLD WITHOUT RESERVE

ATTRIBUTED TO GERBRAND VAN DEN EECKHOUT

Amsterdam 1621 - 1674

Study of a bearded man in an interior

oil on panel
9½ by 8¼ in.; 23.9 by 21 cm

$ 3,000-5,000

309

TSUGUHARU FOUJITA

Tokyo 1886 - 1968 Zurich

L'Homme au chapeau melon

signed lower left *T. Foujita* and in Japanese
watercolor and pen and ink on paper
6¾ by 6¼ in.; 17.1 by 15.9 cm
executed *circa* 1915

This work will be included in the forthcoming catalogue raisonné by Sylvie Buisson.

PROVENANCE

Fidelity International Bank

$ 4,000-6,000

310

ANTONIO CASANOVA Y ESTORACH

Tortosa 1847 - 1896 Paris

A Happy Birthday

signed, inscribed and dated lower right: *Antonio Casanova y Estorach* / Paris *1892*.
oil on canvas
20⅜ by 15½ in.; 51.7 by 39.3 cm

PROVENANCE

Galt Gallery, Ft. Lauderdale, Florida
Anonymous sale, New York, Sotheby's, 20 April 2005, lot 119
There acquired

$ 20,000-30,000

311

AMÉDÉE OZENFANT

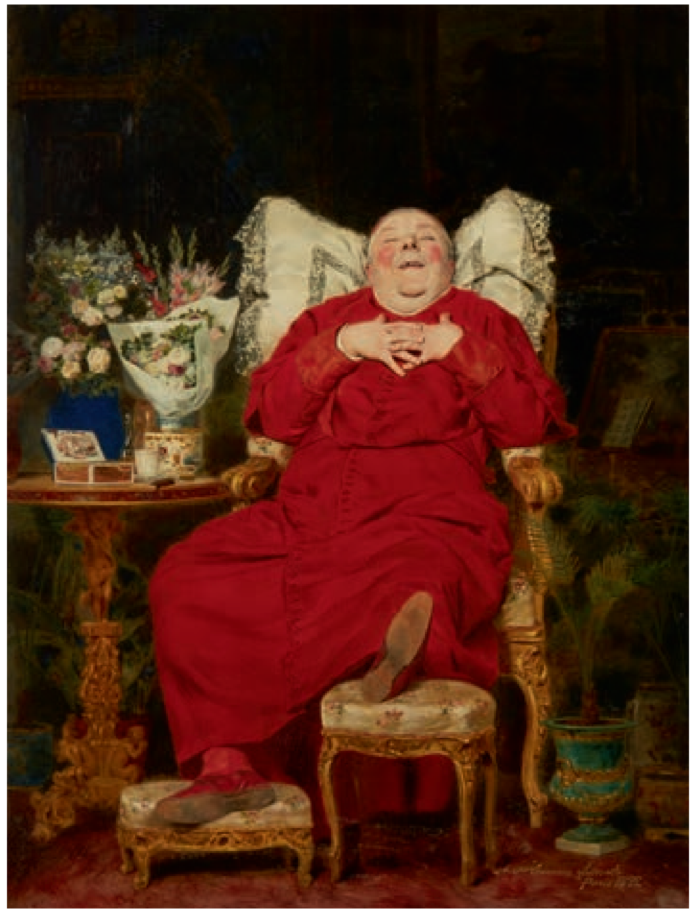
Saint-Quentin 1886 - 1966 Cannes

Ville nocturne

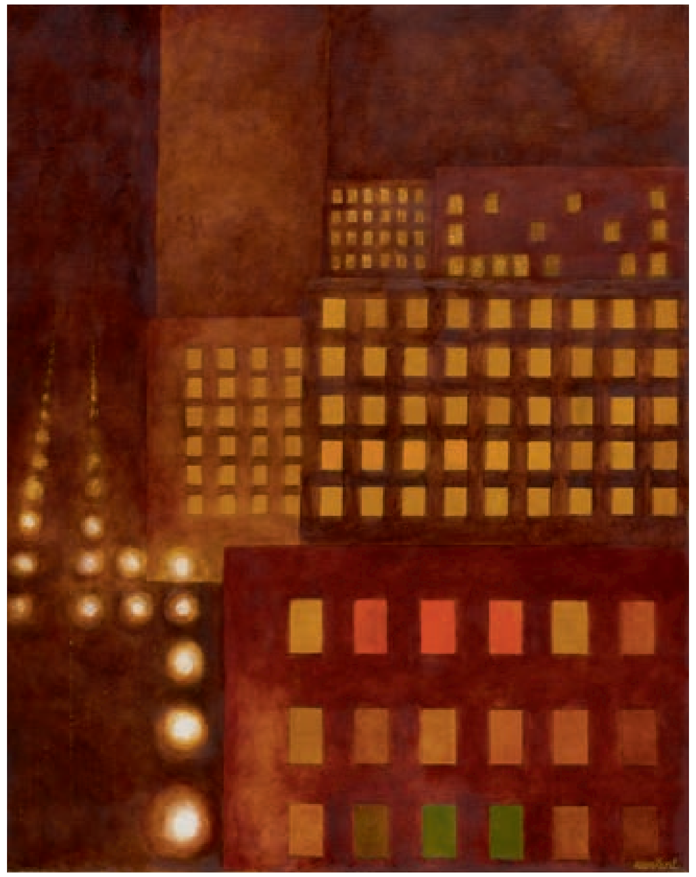
signed lower right *Ozenfant*
oil on canvas
36¼ by 28¾ in.; 92.1 by 73 cm

$ 10,000-15,000

END OF SALE

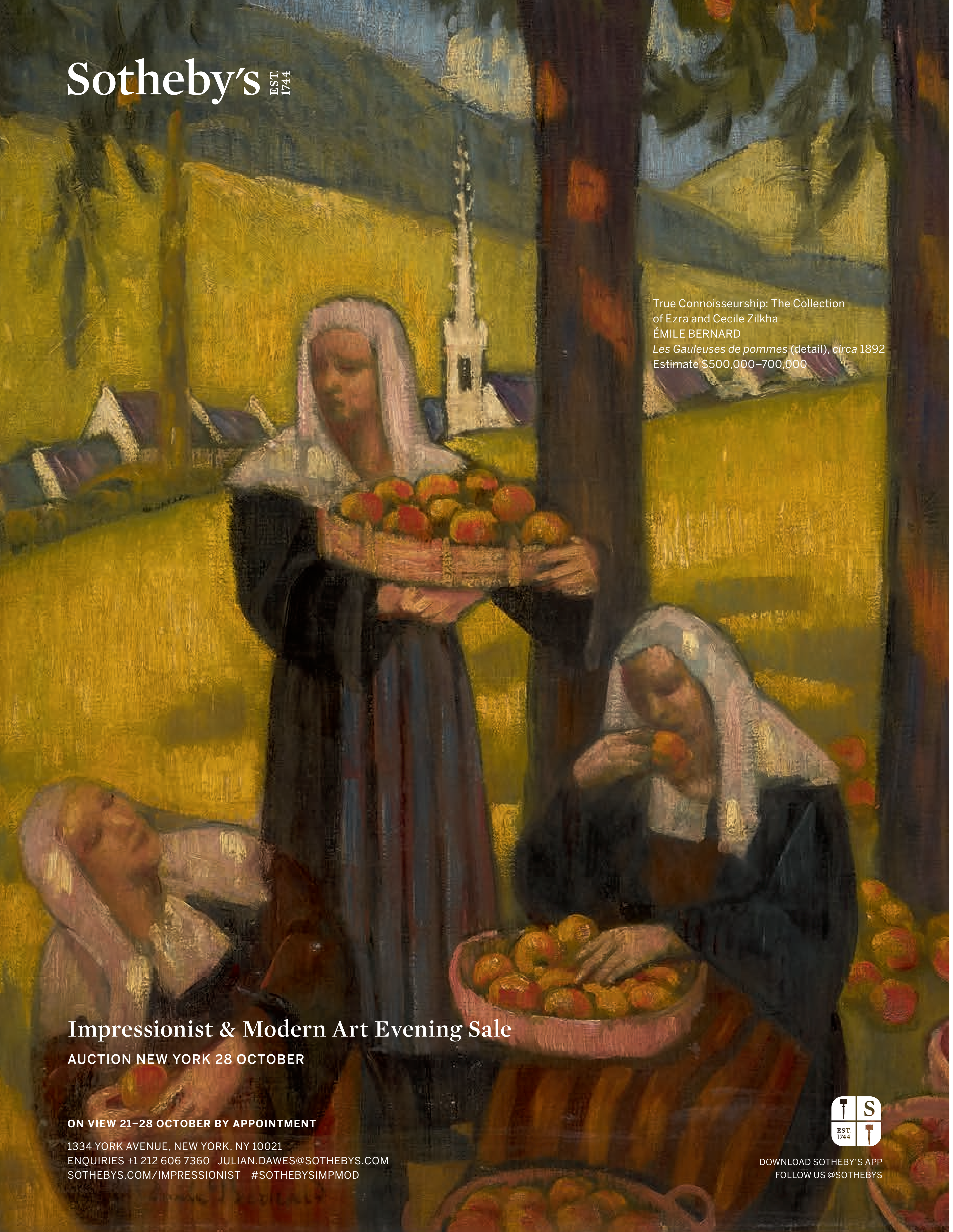


310



311

L'ART DU SIEGE AU X
DECORATION
TIFFANY TASTE
GREAT HOUSES OF ITA
THE TUSCAN VILLAS



Sotheby's EST. 1744

True Connoisseurship: The Collection of Ezra and Cecile Zilkha
ÉMILE BERNARD
Les Gauleuses de pommes (detail), *circa* 1892
Estimate $500,000–700,000

Impressionist & Modern Art Evening Sale

AUCTION NEW YORK 28 OCTOBER

ON VIEW 21–28 OCTOBER BY APPOINTMENT
1334 YORK AVENUE, NEW YORK, NY 10021
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Sotheby's EST. 1744

True Connoisseurship: The Collection of Ezra and Cecile Zilkha
MILTON AVERY
Mender, 1960
Estimate $800,000–1,200,000

American Art

AUCTION NEW YORK 11 DECEMBER

ON VIEW 5–10 DECEMBER BY APPOINTMENT
1334 YORK AVENUE, NEW YORK, NY 10021
ENQUIRIES +1 212 606 7280 AMERICANART@SOTHEBYS.COM
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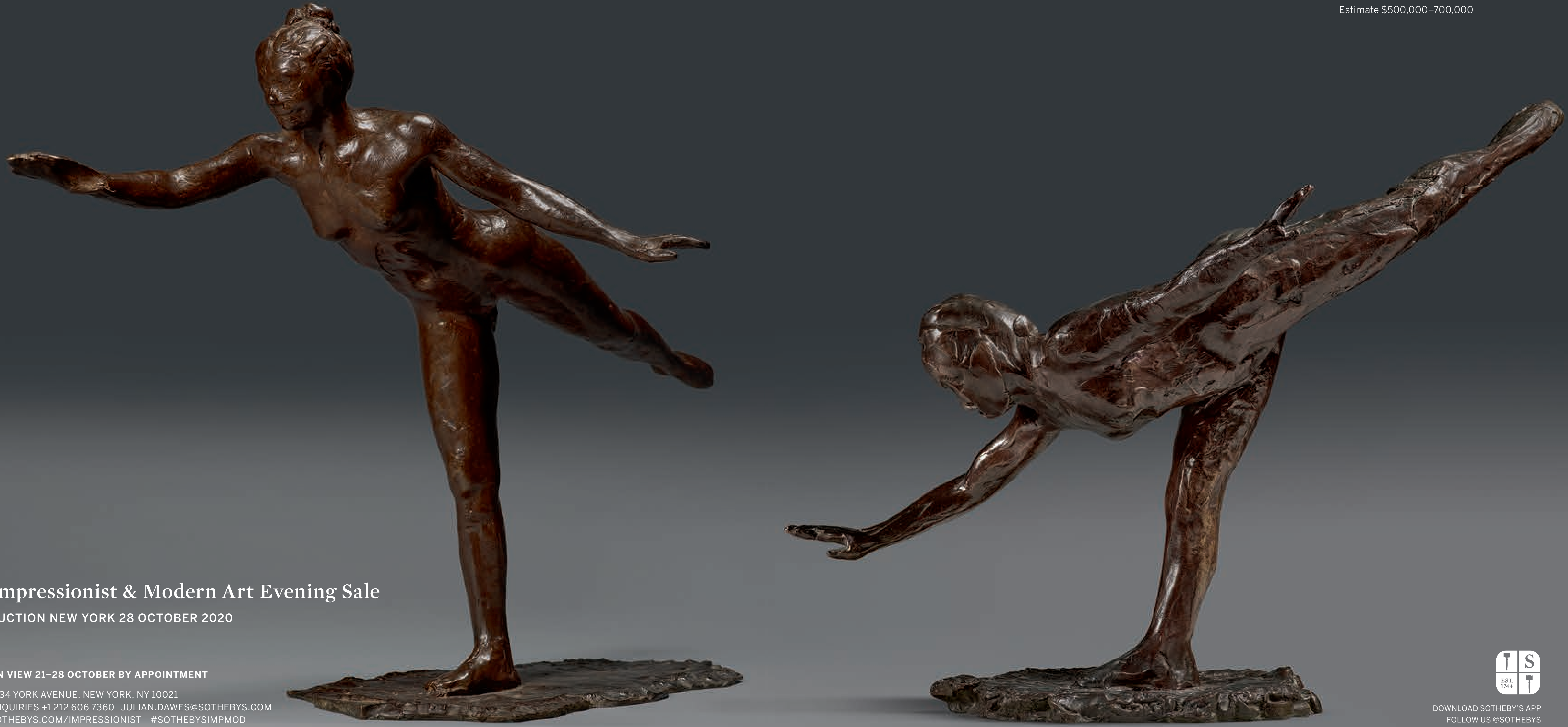
Sotheby's EST. 1744

Opposite:
True Connoisseurship: The Collection of Ezra and Cecile Zilkha
EDGAR DEGAS
Grande arabesque, deuxième temps, conceived *circa* 1885-90
Estimate $400,000–600,000

True Connoisseurship: The Collection of Ezra and Cecile Zilkha
EDGAR DEGAS
Grande arabesque, troisième temps, conceived *circa* 1885-90
Estimate $500,000–700,000



Impressionist & Modern Art Evening Sale
AUCTION NEW YORK 28 OCTOBER 2020

ON VIEW 21–28 OCTOBER BY APPOINTMENT

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Sotheby's EST. 1744

Magnificent Jewels

AUCTION NEW YORK 9 DECEMBER

1334 YORK AVENUE, NEW YORK, NY 10021
ENQUIRIES +1 212 606 7392 SOTHEBYS.COM/JEWELRY #SOTHEBYSJEWELS

Extraordinary Jewels from the Collection of Cecile Zilkha
Diamond Clip-Brooch, Cartier, circa 1940s Estimate $60,000–80,000
Pair of Diamond Earclips, 10.17 and 9.55 carats Estimate $40,000–60,000

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How to Bid

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Go to sothebys.com or the Sotheby's app to find works you are interested in.

2. REGISTER

Sign up to place bids.

3. BID

Bid before and during the auction, from anywhere in the world.

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CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

1. **As Is** Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other images or descriptions of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.

2. **Inspection** Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored. Property will be available for viewing by appointment only at our New York premises, or such other location as we may indicate from time to time. You can schedule a viewing as indicated on our website.

3. **Buyer's Premium; Overhead Premium**
A buyer's premium and an overhead premium will be added to the hammer price and are payable by the purchaser as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including $400,000, 20% of any amount in excess of $400,000 up to and including $4,000,000, and 13.9% of any amount in excess of $4,000,000. The overhead premium is 1% of the hammer price.

4. **Withdrawal** We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

5. **Per Lot** Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

6. **Bidding** We reserve the right to reject any bid. The highest bidder acknowledged by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In person bidding is not available for this auction. Bidders are encouraged to submit bids online on Sothebys.com or through the Sotheby's App. In order to bid online, you must register an account with Sotheby's and provide requested information. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via the Online Platforms as a convenience to clients who do not submit their bids online; Sotheby's is not responsible for any errors or omissions in connection there-with. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

By participating in the sale, you represent and warrant that:

(a) The bidder and/or purchaser is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)");

(b) Where acting as agent (with Sotheby's prior written consent), the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s); and

(c) The bidder and/or purchaser undertakes that none of the purchase price will be funded by any Sanctioned Person(s), nor will any party be involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

7. **Online Bids via an Online Platform** Sotheby's may offer clients the opportunity to bid on sothebys.com or through the Sotheby's App, or on any other online platform through which bidding may be made available for selected sales. By participating in a sale via any of the Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

8. **Bids Below Reserve** If the auctioneer deter-mines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he deter-mines that any advance thereafter is insufficient, he may reject the advance.

9. **Purchaser's Responsibility** On the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Sotheby's New York office is currently open on a limited basis by appointment only. All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise agreed by Sotheby's, all property must be removed from our or our vendor's premises (as indicated on the invoice) by the purchaser at his expense not later than 30 calendar days following the auction. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our com-missions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. **Reserve** All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. **Tax** Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. **Export and Permits** It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. **Governing Law and Jurisdiction** These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether by agent, order or absentee bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. **Packing and Shipping** Neither we nor our vendors are responsible for the acts or omissions in our or our vendors' packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. **Limitation of Liability** In no event will the aggregate liability of Sotheby's and the consignor to a purchaser exceed the purchase price actually paid.

16. **Data Protection** Sotheby's will hold and process your personal information and may share it with its subsidiaries and affiliates for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website and other online platforms. Online and telephone bids may be recorded.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the BOLD or CAPITALIZED type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable buyer's premium and overhead premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium and overhead premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any special, punitive, incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to online bidding on sothebys.com or through the Sotheby's App, or on any other online platform through which bidding may be made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. For certain sales, bidders are welcome to submit bids in advance of the live auction ("Advance Bids") through the Online Platforms. Please note that we reserve the right to amend the starting bid prior to the start of the live auction.

For sales where you can place Advance Bids, you may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value in response to other bids including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such reserve is set.

The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you, unless it is the leading bid. If the status of your bid changes, you will receive notifications via email and push (if you have the Sotheby's App installed) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via the Online Platforms during the live auction at the next increment. Upon the closing of each lot, you will receive push notification (if enabled on your device) indicating whether you have won or lost each lot on which you have placed a bid.

Please note in certain circumstances, clients who have been outbid may be reinstated as the leading bidder and would receive notification via email or push notification, if enabled on your device.

By placing Advance Bids on the Online Platforms, you accept and agree that any such bids are final, that you will not be permitted to retract your bid, and that, should your bid be successful, you irrevocably agree to pay the full purchase price, including buyer's premium, overhead premium and other applicable charges, and all applicable taxes. You may nevertheless lower your maximum bid leading up to the live auction by contacting the Bids Department at +1 212 606 7414, except that you may not lower it to a level lower than the current leading bid.

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids during the live auction is therefore a one-step process; as soon as the "Place Bid" button is clicked, a bid is submitted. By bidding online, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, electronic or mobile device, you irrevocably agree to pay the full purchase price, including buyer's premium, overhead premium and any other applicable charges, and applicable taxes.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary Increments for bidders in the auction room and on the telephone, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in U.S. Dollars, in respect of New York sales, in Pounds Sterling, in respect of London sales, or in Hong Kong Dollars, in respect of Hong Kong sales, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements, which will be accessible on the Online Platforms.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on Sothebys.com is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information which may or may not be shown in the My Bids section and the invoice sent to you by Sotheby's following the sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a client's internet connection, computer or electronic device. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Online bidding will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

☐ Reserves
Unless indicated by a box (☐), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (☐). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

○ Guaranteed Property
The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party providing a guarantee jointly with Sotheby's may provide an irrevocable bid, or otherwise bid, on the guaranteed property. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

△ Property in which Sotheby's has an Ownership Interest
Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⋑ Irrevocable Bids
Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. From time to time, a Sotheby's shareholder may be an irrevocable bidder. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. In addition, from time to time, an irrevocable bidder may have knowledge of the amount of a guarantee. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

⊻ Interested Parties
Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full buyer's premium and overhead premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

◉ Restricted Materials
Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

∏ Monumental
Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

⚲ Premium Lot
In order to bid on "Premium Lots" (in print catalogue or ✧ in eCatalogue) you may be required to complete a Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

⊖ US Import Tariff
Please note that this lot is subject to an import tariff. The amount of the import tariff due is a percentage of the value declared upon entry into the United States. The amount of the import tariff is not based on the final hammer price. The buyer should contact Sotheby's prior to the sale to determine the amount of the import tariff. If the buyer instructs Sotheby's to arrange shipping of the lot to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Sotheby's to arrange shipping of the lot to a domestic address, or if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. The import tariff is included in the purchase price and, where applicable, sales tax will be added to the purchase price as per our Sales and Use Tax section.

2. BEFORE THE AUCTION

Bidding in advance of the live auction For certain sales, you may bid in advance of the live auction ("Advance Bids") on sothebys.com or the Sotheby's App. In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, navigate to your desired lot, and click the "Place Bid" button. You may bid at or above the starting bid displayed on the Online Platforms. Please note that we reserve the right to amend the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive notifications via email and push (if you have enabled push notifications) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Please note in certain circumstances, clients who have been outbid may be reinstated as the leading bidder and will receive notification via email or push notifications (if enabled on your device).

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

Viewing Property will be available for viewing by appointment only at our New York premises, or such other location as we may indicate from time to time. You can schedule a viewing as indicated on our website.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Salesroom notices are also posted on the Online Platform for those bidding online. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid.
If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

No Bidding in Person In person bidding is not available for this auction. Bidders are encouraged to submit bids online on Sothebys.com or through the Sotheby's App.

Absentee Bidding In person bidding is not available for this auction. Bidders are encouraged to submit bids online on Sothebys.com or through the Sotheby's App. If you do not wish to bid online during the live auction, you may place your bid ahead of time, either via sothebys.com or the App, or by submitting your bid in writing to the Bids Department. Once the live auction opens, when the lot that you are interested in comes up for sale, the auctioneer will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential.

Advance Bidding For certain sales, where Advance Bids are accepted, if you submit an "Advance Bid" (as described above in "BEFORE THE AUCTION"), and your bid is not executed up to its maximum value before the auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid via the Online Platforms at the next increment above your maximum bid. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Live Online Bidding In person bidding is not available for this auction. Bidders are encouraged to submit bids online on Sothebys.com or through the Sotheby's App. For information about registering to bid on sothebys.com or through the Sotheby's App, please see sothebys.com. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium and the Overhead Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium and overhead premium will be added to the hammer price and are payable by the purchaser as part of the total purchase price. The buyer's premium and the overhead premium will be the amounts stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Sale results are available on sothebys.com and on the Sotheby's App.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, your invoice will be mailed to you. The final price is determined by adding the buyer's premium, overhead premium and any other applicable charges to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept payments in the form of cash or cash equivalents.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed $50,000 per sale. Payment by credit card may be made (a) online at https://www.sothebys.com/en/invoice-payment.html, (b) through the Sotheby's App, (c) by calling in to Post Sale Services at +1 212 606 7444, or (d) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's New York office is open on a limited basis by appointment only. During such time, Sotheby's cannot accept payment by check (including, but not limited to, personal, certified, banker's draft or cashier's checks).

Payment by Wire Transfer To pay for a purchase by wire trans fer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium, overhead premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery
Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Sotheby's New York office is open on a limited basis by appointment only. All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise agreed by Sotheby's, all property must be removed from our or our vendor's premises (as indicated on the invoice) by the purchaser at his expense not later than 30 calendar days following the close of the auction. As a reminder your property cannot be released until payment has been received and cleared.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property Sotheby's New York office is open on a limited basis by appointment only. All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise agreed by Sotheby's, all property must be removed from our or our vendor's premises (as indicated on the invoice) by the purchaser at his expense not later than 30 calendar days following the close of the auction. As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries
You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph
If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home
Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and non-profits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation either establishes or maintains physical or economic presence within the state. In the states that impose sales tax, Tax Laws require an auction house, with such presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium, overhead premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax
Sotheby's is currently registered to collect sales tax in the following states: Alabama, Arizona, Arkansas, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Idaho, Illinois, Indiana, Iowa, Kansas, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Tennessee, Texas, Utah, Vermont, Virginia, Washington, Wisconsin and Wyoming. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax
Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

IMPORTANT NOTICES

Important Notice to Purchasers
Sotheby's New York office is open on a limited basis by appointment only. Auctions conducted during this time will be processed through Post Sale Services as per usual business procedure. All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Invoices will be issued to the successful party, which will include total purchase price, payment options, and next steps on delivery. Payment is due immediately.

Property Collection All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Invoices will be issued to the successful party, which will include total purchase price, payment options, and next steps on delivery. During this time, payment for property is still due as per the Conditions of Sale. Post Sale Services will be in touch for future collection scheduling or shipping arrangements.

Property Payment All property must be paid in full before collection or release from any of our or our vendor's premises. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at any offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises or our vendor's premises by the buyer at their expense no later than 30 calendar days following the auction. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

Collection & Shipping All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction.

For any in-person collections at any of our vendor's premises, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to billsoflading@sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices @ sothebys.com to start your collection process.

Important Notice Regarding Packing
As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

Notice Regarding Endangered Species
⦿ Property containing certain endangered species will require a CITES license upon export from the U.S. and may require an additional license upon import into another country. There is no guarantee that such licenses will be granted. In the case of denial of any license or of delay in obtaining such licenses, the purchaser remains responsible for making on-time payment for the total purchase price.

Lot 119: Please note that due to endangered species regulation, the chessboard slide will not be sold with this lot, unless the ivory is removed prior to shipping to or collection by the purchaser. Sotheby's can make recommendations of restorers to assist in this process.

Important Notice Regarding Clocks and Watches
Prospective buyers should satisfy themselves by personal inspection as to the condition of each lot. If the prospective buyer is not able to inspect the piece, as a courtesy to our clients, we are pleased to provide an opinion of the condition of the property on request. However, since we are not professional clock and watch restorers, any statement of opinion listed is purely subjective and is not a statement of fact. Condition reports may not specify all mechanical replacements or imperfections to the movement, case, dial, pendulum, separate base(s) or dome or any other replacements or additions to the lot. The absence of a condition report or the absence of a reference to damage in the catalogue does not imply that the lot is in good condition, working order or free from restoration or repair.

Watches in water-resistant cases have been opened to examine movements but no warranties are made that the watches are currently water-resistant.

Please note that we do not guarantee the authenticity of any individual component parts, such as wheels, hands, crowns, crystals, screws, bracelets and leather bands, since subsequent repairs and restoration work may have resulted in the replacement of original parts.

In addition, certain manufacturers will not service or repair pieces if all the component parts are not original to the piece. The refusal of a manufacturer to service or repair a piece on this basis does not constitute grounds to rescind the sale under the Terms of Guarantee.

Furthermore, in reference to bands, we do not guarantee the material of manufacture. Please be advised that the purchaser will be responsible for complying with any applicable export and import matters, particularly in relation to endangered species and the United States Department of Fish and Wildlife Services.

Important Notice to Prospective Carpet Purchasers Please note that a license is required to export textiles, rugs and carpets of Iranian origin from the United States. Clients should enquire with the U.S. Office of Foreign Assets Control (OFAC) regarding export requirements. As of August 6, 2018 there is a ban on the importation into the United States of Iranian-origin rugs. Please check with the Furniture Department if you are uncertain as to whether a lot is subject to these restrictions or if you need assistance. Catalogue descriptions of property in this sale indicate, whenever possible, major repairs and damages. This is done to aid prospective bidders, but clients are advised that all carpets should be carefully inspected personally, as what constitutes a major repair or damage may prove to be a matter of personal judgement. If one is unable to view the carpets personally, more detailed condition reports are available by calling the Furniture Department at + 1 212 606 7213.

Important Notice for Furniture
As virtually all property in this sale has been subject to use over a considerable period of time, no mention of age cracks, scratches, chips or other minor damages, imperfections or restorations will be made in the individual catalogue entries. Anyone having specific inquiries concerning any particular lot in this sale, should call +1 212 606 7332.

Important Notice for Ceramics
The catalogue descriptions do not include a general indication of repair and damage, and this absence of any comment should not be interpreted as a guarantee of the condition of the lot. All lots are sold "AS IS" as set forth in paragraph 1 of the Conditions of Sale and prospective purchasers are advised that all lots should be viewed personally. Condition reports are available at sothebys.com. Any addditional enquiries may be directed to the Ceramics Department at +1 212 894 1442.

Important Notice Regarding Upholstery Sotheby's is not responsible for any tears, stains, marks, other damage or loss of any interior and/or exterior upholstery and upholstery materials, including, but not limited to, the exterior fabric and interior padding, webbing and springs.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR PAINTINGS

Giovanni Bellini
The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

Attributed to Giovanni Bellini
In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Studio of Giovanni Bellini
In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

Circle of Giovanni Bellini
In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

Style of...Follower of Giovanni Bellini
In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

Manner of Giovanni Bellini
In our opinion, a work in the style of the artist and of a later date.

After Giovanni Bellini
In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width.
Pictures are framed unless otherwise stated.

GLOSSARY FOR SCULPTURE

Bronze Figure of a Woman, Maurice Giraud-Rivière, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

Bronze Figure of a Woman, After Maurice Giraud-Rivière, CIRCA 1925 This heading indicates the casting was done by another, i.e., artisans at a foundry.

Maurice Giraud-Rivière, Bronze Figure of a Woman, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

GLOSSARY FOR FURNITURE AND DECORATIONS

Louis XV Ormolu-Mounted Marquetry Commode, MID-18TH CENTURY This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

Louis XV Ormolu-Mounted Marquetry commode This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration.

L ouis XV Style Ormolu-Mounted Marquetry Commode The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

GLOSSARY FOR CERAMICS

Meissen Cup and Saucer, CIRCA 1735 This states that the cup and saucer were made at the Meissen factory around the year 1735.

Meissen Cup and a Saucer, CIRCA 1735 Again, this states that the cup and saucer were made at the Meissen factory around 1735, but it also indicates that the cup and saucer may not have been "born" together.

Meissen Cup and Saucer, 1730-50 This states that the cup and saucer were made at the Meissen factory some time between 1730 and 1750.

Meissen Cup and Saucer, DATED 1735 This states that the cup and saucer were made at the Meissen factory, and that the date 1735 appears within the decoration, although it may not be the actual year of manufacture. Only in the case of factories such as Sèvres, Frankenthal and Vienna, which incorporated date letters or numbers into their marks, does the term "Dated" mean the actual year of manufacture.

'Meissen' Cup and Saucer, 19TH CENTURY This states that the cup and saucer are of Meissen type, and although of the date specified, not necessarily made at the Meissen factory.

Meissen Cup and Saucer This title without a date simply states that the pieces were made at the Meissen factory, but does not specify when, implying that their age is questionable.

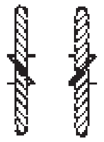
GLOSSARY FOR CARPETS

A Tekke Rug, West Turkestan, FIRST QUARTER 20TH CENTURY This attribution and ascribed date indicate that, in our opinion, the carpet is an early 20th Century Turkmen rug with no major alteration or restoration. Please note that while every effort is made to maintain accuracy and consistency in terms of date, the dating of carpets is necessarily inexact, and often a matter of opinion. Therefore, the Terms of Guarantee only apply to the Bold Type Heading and do not apply to our statement of the age of a carpet.

A Daghestan Rug, Northeast Caucasus, CIRCA 1875 reduced in length, rewoven areas. This attribution and ascribed date indicate that, in our opinion, the carpet was woven in the Caucasian district of Daghestan around 1875. It also indicates that the carpet has been altered in length and has major reweaves. The notation of condition in catalogue descriptions is as consistent as possible. However, bidders should read the Important Notice for carpets and note that Sotheby's liability with regard to these comments is limited by the Conditions of Sale printed in the front of the catalogue.

Technical Analysis The technical analyses appearing after desciptions of tribal, village and nomadic pile carpets are provided exclusively as a service for those interested in the structure of pile weavings. Please note that all such technical analyses are qualified statements and are made subject to the Conditions of Sale and Terms of Guarantee printed in the catalogue.

The following abbreviations are employed:
H - Horizontal
V - Vertical
S - Clockwise direction of spin
Z - Counter-clockwise direction of spin
Z2S - The spin of the individual strands is clockwise, 2 of these strands are then plied together counter-clockwise to form the yarn. For a thorough description of this method of structural analysis, please refer to David Black, ed., *World Rugs and Carpets*, London, Robert Adkinson, 1985, pp. 20-21, and Irene Emery, *The Primary Structure of Fabrics*, New York, The Spiral Press, 1966.



Yarns are spun and plied in either an 'S' or a 'Z' direction

GLOSSARY FOR CHINESE CERAMICS AND WORKS OF ART

Pottery Figure of a Horse, Tang Dynasty This heading, with date or period included, means that the piece is, in our opinion, of the date or period indicated with no major alterations or replacements unless otherwise in dicated in the cataloguing.

With respect to ceramics and sculpture, if, in our opinion, the piece was made at a specific kiln or location, the name of the kiln or location will appear in bold or capital letters, i.e., DING OVOID VASE, SONG DYNASTY. However, if the heading appears as follows, 'DING' OVOID VASE, SONG DYNASTY, this indicates that, in our opinion, the piece is of the Ding type or location, and although of the date specified, not necessarily made at the Ding kiln or location.

Pottery Figure of a Horse, Tang Style This inclusion of the word "style" indicates that, in our opinion, either the piece (i) while basically of the period indicated, has undergone significant restoration or alteration, or (ii) was made as an intentional reproduction of an earlier style.

Where a ceramic or work of art bears a signature or seal of an artist or studio, if the heading appears as follows:

By Ma Shaoxuan This work is, in our best judgment, by the named artist.

Attributed to Ma Shaoxuan In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Signed Ma Shaoxuan The piece bears the signature or seal of the artist or studio but with no firm attribution as to the hand.

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